THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Margaret Mather's Failure to Fulfil the Promises of Her Makers — A Review of Her Singular Theatrical Career — The Mild Conventionality of Stuart's Beauty Abroad — Some Thoughts on the Eve of Mary Anderson's Reappearance — The Decline of the Star-Spangled Idea as Applied to Dramatic Art.

Margaret Mather returned here during the week. It was an uneventful reappearance. She opened at the Grand Opera House in Leah. The performance excited no comment and created little interest.

I take it that Margaret Mather is at this moment a good deal of a disappointment.

She has not by any means fulfilled the promises of her makers.

Nature and J. M. Hill did a great deal for her.

One of them furnished a vigorous dramatic impulse, a strong, vital, passionate temperament and a sensuous and comely personality.

The other furnished the opportunity and the coaching.

With this double equipment Miss Mather has succeeded in making forty thousand worthy and ambitious young women of America throw up their hands and exclaim: "I only wish I'd had the same chance!"

That they would have improved the chance any better than Mather has I cannot say. I only know that Miss Mather has not improved it as she should.

When Mr. J. M. Hill began his extraordinary managerial work for this then unknown player, THE MIRROR, in common with a goodly number of papers in the East and West, accepted a great deal of Mather on trust. Invited to an examination of her crude but forceful abilities, carefully exhibited by her manager, it was seen that she possessed unquestionable power, a rough intensity and a natural dramatic instinct wholly undeveloped and unrefined. Mr. Hill's only claim was that in this crude material there was sufficient basis upon which to build, with education and persever ance, a wide artistic reputation, and he proposed to educate and refine the natural ability.

The time has come to ask if Miss Mather or Mr. Hill has most signally failed in the promise?

Those who saw her play Leah on Monday night and remember her Juliet will not admit that she has visibly improved. There were even signs of retrogression. Some restraint there was in Juliet months ago. Mather then wore a judicious curb.

It is true she was given the part of Juliet after excessive coaching, and was furnished with an elaborate and costly entourage, but even then she determined her limitations, for while she enacted the ardent amatory conduct of the heroine most fervently, she utterly failed to grasp the delicate significances, the poetry and the imaginative sweetness of the girl. But throughout there was obvious a controlling and suppressive influence.

She had originally been taught in the tumultuous school of George Edgar to declaim Juliet with contortions. I remember that she would have killed Romeo with much cherishing or with a table-leg, not being so particular about the means as about the killing.

It took months of fasting and prayer to get her blood down and her ideas up. Mr. Hill advised her to take off George Edgar's panoply of pantomime and red flannel of rhetoric and put on sackcloth and ashes. He advised her to scourge herself daily with "Rush on the Voice" and eat lemons in the morning. He set about teaching her Latin to mellow her inflections. He gave her music i' the mornings with her lemons. He bought a nickel-plated muzzle for her. He hired Eytinge and Davidge to read the classics to her in order that she would acquire tone. He got Habberton to oversee her diet, so that she would gain spirituality. He even wrote poems himself for her to stimulate her better nature.

The consequence of all this superhuman work was very soon apparent in her. She no longer drew the back of her hand across her mouth in Shakespeare. She treated the great dramatist with forbearance. She gave over trying to make her nominative disagree with her verb, and in six months, arrayed in her proper self-respect, she began to say "insulting" instead of "insultin," and "ma-ma" instead of "mommer."

These clearing signs of genius were very encouraging.

"In six years," said the sanguine Mr. J. M. Hill, "I will show you America's greatest artist—if the school books hold out."

A proper respect for Mr. Hill compels me to believe that the school books did not hold out.

That Margaret Mather was restive under the harness of a manager who insisted on making an artist of her can be well imagined. Mr. Hill's experience in making artists of natural geniuses was unfortunately limited. He did not know then what he probably knows now, that there will be always ten Lucille Westerns to one Charlotte Cushman in our American records.

His star preserved a kind of sullen protest for six years. The popular belief in New England is that she mastered the dead languages and acquired the polite arts in those years.

A vulgar but prevalent notion in New York is that she drank milk like a hearty girl, read the *New York Weekly* and waited restively for a chance to get away from the infernal nonsense of being correct and refined in her work.

There was that significant gleam of untamed genius in her eye at times that seemed to say: "Oh, yes! I put up with all this. But there is a burning, unquenchable desire, in me—I have always had it—and it is to sign some more contracts with somebody. One contract never satisfied the immortal longings of my nature. I am a woman; nobody can understand me!"

That nature raised up Messrs. Gilmore and Tompkins to meet that desire—who can tell? Not I.

All I do know is that Miss Mather's return to the metropolitan stage had in her work and person something of the nature of an enfranchisement. The performance of Leah wore an air of freedom that was unmistakable. It said in all its untrammeled vitality: "There is nobody in the wings to sit down on me. At last I can wipe the back of my hand across my mouth if I please. Onward, onward, is my motto now!"

She reminds me of those Harvard and West Point boys who get leave of absence and come to New York and go to some Bohemian restaurant and eat with their knives and pour their coffee into their saucers and wipe their mouths on the tablecloth with the unspeakable joy of being cussed for a few hours.

Only they do go back and get harnessed. But then they are only men, and the "onward" impulse of the college mustang doesn't last six years.

I suppose Mather belongs to the class of players who have impulses and nothing else. These impulses are quite remarkable at times and quite unbearable at others. So far as mood, condition and temper go she will play one role in six different ways on six occasions. So far as brains and good taste go she will play all roles alike forever.

One thing is certain: A year or two ago Mather was held up to New York by a tremendous amount of scaffolding. Romeo and Juliet was produced for her on a distinct "line of goods," and she was held, too, in spite of everything. All the momentum she gained then has been frittered since, and when I saw her in Leah on Monday night I was struck by the entirely uneventful nature of her performance.

Since I last wrote to you Leah has been the only thing I have seen.

Oh, no! There was Beauty Abroad. I nearly forgot that.

I suppose it struck you as it did me. It was "sense without sand," as one of the actors said in my hearing.

Mr. Clinton Stuart's work is careful, almost elegant, at times, but it is lacking in sturdy purpose and independence of conviction.

It never quite gets beyond benavior.

A man who cannot tell a story cannot write a play—and Mr. Stuart is one of the worst story tellers I know.

He hasn't got anything to say and he muddles it. If you can understand that paradox you will understand Beauty Abroad.

Above all else he is tiresomely conventional. He does things in the regular, patent way. If you were to go to him and ask him to write you an original comedy he would reflect a moment and ask which act you would have the duel in. When you wildly remarked that you saw no necessity for a duel at all, Mr. Stuart would be very apt to say: "Bless me! I thought you said you wanted an original comedy?"

It is a long time since I have seen men and women go about in such a tea-drinking way as they did in his original comedy. Clinton Stuart came out and bowed and looked pleased at the end of the second act.

"Well, I've taken the natural squeak out of them, haven't I? Wern't they well laundried?" was what I thought he said. But I may have been mistaken.

Life as she is lived is an annoying thing to Clinton. What he appeared to be after is life as she is avoided.

Sometimes I think he had a valet to write his plays for him. They are so deferential.

I wish he could take a few private lessons of Amelie Rives or Mrs. Burnett. These excellent mothers in literature would tell him to believe something and then say something.

Or why not from Maurice Barrymore?

But what a lot of things I have been saying about people who are unimportant and have omitted all mention of people who are.

The real piece of news at this time of writing I suppose is Mary.

Mary is here.

Have you read what Mary felt on arriving in sight of her native land? How touching. One can hardly understand the deep, unspeakable emotions of a woman who, preferring her own land to all others, lives and works in some other land than her own.

Isn't Mary's patriotism a little affected?

But, after all, who cares for her patriotism if she can act?

Haven't we had rather more patriotism to the square inch during the past fortnight than we could stand?

I do hope, now that the American people have expended all their star-spangled fervor, that they will consent to look at Mary with the cool eye of artistic judgment.

The era of star-spangled art went out with Clara Louise Kellogg. We've got as good actresses here as any nation. But they are not good because they are American. You might as well tell me they are good because they are free traders or protectionists. By the way, are there any free traders now? Mr. Irving's patronage of Mary and London's approval of her are honorable testimonials. But let's keep cool and weigh Mary.

If by any stretch of austere good sense we can let her high moral character and pure white soul alone, and concentrate our delirious attention on her pure white art, it will be a gain.

I regard it as a monstrous piece of impertinent priggishness to single out an actress and forever talk about her exemplary private character. Her exemplary private character is none of our business. Exemplary private character is the private privilege of every actress. But good acting is her public duty.

I have always paid my tribute of respect to Cæsar's wife, but whether she could act or not is an open question. I don't think she married dramatic ability.

Mary can act. Why not confine ourselves to that?

The local horizon will light up all round the view with Booth N. N. E., Mary S. S. E. and Paul Kauvar in the West.

Shakespeare and Steele Mackaye streaming up to the zenith like a double aurora for a week, while we toiling thousands continue to patronize the Brass Monkey.

NYM CRINKLE.

LILLA VANE.

Joseph Brooks' Projects.

Joseph Brooks was at work arranging the details of the tours of the various Casino companies when a MIRROR reporter called on him the other day.

"I haven't worked as I'm doing now for forty years," he said. "Look at the layout! There's the Casino Yeomen of the Guard company—this week it's in Chicago and next week it's in Philadelphia; the Casino Nadjy and Erminie companies, this week in Detroit, next week in Chicago, while Fred Warde is now in Boston, and I've been jumping about from one to the other pretty steadily.

"The result is I find that, like the man in the song, 'I'm not as young as I used to be,' and I can't stand the racket. As you may remember, I used to be able to handle five or six traveling companies, made lots of money one year and became bankrupt the next. While the spirit is willing the flesh is weak, and I find I am not able to bear the fatigue, so as soon as I possibly can I am going to stop it. Some change will have to be made, for life is too short to be skipping around the country in this wild fashion.

"Next season I shall devote myself entirely and exclusively to William H. Crane, and if a man were to come to me and offer me a million dollars to take any additional attraction I would refuse the offer without a regret. Mr Crane is to do a very elaborate revival of King Henry IV., in which he will play Sir John Falstaff. This production will most probably occur very early in the season in Chicago. Designers are making the costumes, plates, armor, scenic models, etc. There have been sumptuous revivals of other plays, you know, but none of this.

"It is our intention to make the production a historically, pictorially and artistically correct one. Besides that revival, Mr. Crane will also do Falstaff in The Merry Wives of Windsor. In addition, he has a contract with D. D. Lloyd for the latter to write a comedy which is to be delivered finished by July 1 next. There is also an arrangement—but no contract—for a comedy by Jessop and Townsend."

At the Theatres.

MADISON SQUARE THEATRE—BEAUTY ABROAD.

Geoffrey Lyman.....William Morris
Lord Ronald Airlie .....Walden Ramsay
The Prince Gloria.... .....Edward J. Henley
Samuel Cronise..... Cyril Scott
Cyrus Budd.. ..... Joseph Wilks
The Baron de Beaurain.....Paton Gibbs
Alma Ashley.....Isabelle Evesson
Lady Carlotta Beresford.....Mary Shaw
Millicent Beresford..... .....Nina Boucicault
Mrs. Cyrus Budd.....Mrs. Barker
Mrs. Sallie Budd Cronise. .....Lilla Vane
Paola Almagia.....Linda Dietz

On last Thursday afternoon Clinton Stuart's play, Beauty Abroad, was given a trial matinee at the Madison Square Theatre. There was a good-sized audience — largely composed of professionals, as a matter of course—that received the entire play with considerable favor and the comedy scenes in particular with emphatic approval. While the cast had been hastily gathered together, it was made up for the most part of alert and dextrous actors who managed to perform the piece with a smoothness sufficient to obscure the fact that the rehearsals had been too few to do justice to the author and his work. It was only in the awkwardness of the "business" or the occasional lack of any "business" at all that the haste of preparation was revealed.

The action of the play occurs within thirty-six hours, and the scene is laid at Aix-les-Bains. The leading characters are somewhat varied in nationality, American, French, English and Italian people moving conspicuously through the story.

Mr. and Mrs. Cyrus Budd, a somewhat vulgar couple; their daughter Sallie, a *divorcee;* Alma Ashley, an heiress; Geoffrey Lyman, a young New Yorker, and Samuel Cronise, a stock broker, form the American contingent. Miss Ashley is beautiful and rich. Therefore she becomes the object of Prince Gloria's attentions. He is an Italian adventurer, more designing than engaging. Geoffrey loves Miss Ashley himself, and he attempts to warn her against the intriguing Gloria. But she has been prejudiced against him, indignantly resents his interference and marches off to a *petit souper* with the titled personage, who has laid this trap to compromise and thereby win her. Geoffrey meantime becomes the prey of the Prince's ex-mistress, Lady Beresford, who pursues him with the adroitness of a practiced woman of the world and the eagerness of a female beginning to fall into the sere and yellow leaf. Her schemes and Gloria's work along very well together for a time, the Prince securing the heiress' consent to matrimony. But by-and-bye he is wounded in a duel with Geoffrey, and one Paola Almagia comes into the foreground. She is Lady Beresford's companion, who not long ago was trapped by the Prince into a bogus wedding, and afterward was deserted by him after a narrow escape from being murdered by that pleasant person. She tells her story to Miss Ashley, who at first refuses to believe it, but later, finding confirmation, sends the Prince about his business. He, however, demands balm, in the shape of money, for his lacerated feelings, but on his complicity in a crime being made known, he consents to walk off, L. 2 R., into the arms of the police. Miss Ashley and Geoffrey of course engage in mutual explanations and "bitch;" Lady Beresford turns over a new leaf and sees her step-daughter, Millicent, betrothed to Lord Ronald Airlie, and all the good people are made correspondingly happy.

Mr. Stuart's play is undoubtedly clever in some respects. The dialogue, particularly in the comedy scenes between Cronise and Mr. and Mrs. Budd in Act Two, is sharp and witty; the underplot concerning the divorced young people who meet, quarrel as before and finally marry again, is original and decidedly humorous; the character of Lady Beresford is quite Ouidaesque in the frankness—and artificiality—of its style, and one or two of the serious situations are skilfully worked up to effective climaxes.

But in spite of its wit and its cleverness Beauty Abroad is a weak play. The dramatic interest is never strong or sympathetic. The serious current of the story is conventional and superficial. No well-balanced person can find the slightest excuse for the folly of Miss Ashley, who acts like a silly schoolgirl and deserves more punishment than she gets. Moreover, Mr. Stuart has not even developed all the possibilities there were in his trite material. He does not seem to be master of his characters or of his story; he lacks firmness, vigor and "grip"; his comedy has become snarled with his dramatic threads, and the former often conceal the latter from view. The interruptions by the underplot are frequent and disastrous to the main interest. The playwright seemed to be unable to handle his loom which, instead of producing a fabric of well defined pattern and distinct color, has brought forth a texture loose in woof and vague in design. The unhealthy atmosphere of the piece, moreover, constantly suggested that Ishmael of fiction, the author of "Mosha," in spite of the fact that Mr Stuart gives vice its just deserts and virtue its becoming reward.

It is a pity that such good, breezy characters as Mr. and Mrs. Budd—with their baccarat proclivities—Sam and Sallie, and such enjoyable incident and dialogue as they participate in, should be practically wasted on a thin, heartless and artificial story like Beauty Abroad.

The chief success of the afternoon was scored by that excellent actress, Mary Shaw, who as the adventurous Lady Beresford gave crispness to her cynicism, subtlety to her schemes and a genuine touch of pathos to the speech in which she accepts defeat, expresses penitence and endeavors to repair her evil influence in the direction of Millicent. Miss Shaw received a recall and the applause which her intelligent, well-directed efforts merited Nina Boucicau't played Millicent nicely. There is a frosty daintiness about this young girl's work which has its own peculiar charm. Her voice is thin and hard and her features are immobile, yet this very coldness and inexpressiveness are to some extent piquante. Lilla Vane—the best comedienne of the Maud Harrison type we have seen lately—was tantalizingly arch as Sallie, the divorced young woman whose titled hero turns out to be a card-sharper, and who goes back eventually to her original better half. Linda Dietz played the melodramatic Paola with considerable intensity. Mrs Barker was boisterously amusing as Mrs. Budd. Isabelle Evesson naturally made a pretty Miss Ashley, but her acting was suggestive of the high school exhibition "dialogue."

Mr. Morris gave a very good imitation of Mr. Mantell as Geoffrey Lyman. His mastery of "repression" has been brought to that point where a man does nothing and calls it acting. Mr. Ramsay was earnest in the small part of Airlie. Mr. Henley, with a stealthy stride and a pointed moustache, gave the requisite amount of treachery and malevolence to the Italian prince. Mr. Scott—who only needed a pair of eyeglasses to look like a divinity student in his second term—was animated and earnest as Cronise, ably seconding Miss Vane. Mr. Wilks gave a rough-edged performance of Budd, but the personation was infused at times with really unctuous humor. Mr. Gibbs stood about acceptably enough in the thinking part of the Baron.

The commendable points in Beauty Abroad convince us that if Clinton Stuart turns his attention to writing an American comedy of The Henrietta class we may expect an eminently successful piece from his pen some day.

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Margaret Mather opened a week's engagement at the Grand Opera House on Monday night with Leah. The play is the best of her repertoire for her limited range of power and she acted it to the full extent of her capabilities. It was in the main a strong performance. In the delivery of the curse Miss Mather fell into the error denounced by Shakespeare of tearing a passion to tatters. Instead of curses, "not loud, but deep," she gave vent to a torrent and whirlwind of passionate vehemence which deprived her lines of all force. As an actress she is hysterical rather than forceful, a distinction very manifest in numerous passages of her work on Monday. The comic role of Dr. Ludwig had an artistic rendering exceedingly creditable to D. J. Maguiness. J. B. Studley's Nathan was strong and crisp. Howard Kyle's Father Hermann was acted with great naturalness and feeling. The Madalena of Mary Berrell was decidedly poor. Virginia Marlowe's Mother Groschen was well conceived and good in its execution. The rest of the support was mediocre. Next week, Paul Kauvar.

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There were some changes in the bill at Dockstader's on Monday. Rosenfeld's "Beggar Millionaire" was effectively rendered by J. H. Davis, and John E. McWade sang Sullivan's "Lost Chord" in splendid style, earning a double encore. Billy Sweetnam and Sam Marion, in a sketch entitled The Rivals, created considerable fun, and Lew Dockstader with his monologue, Topics of the Day, kept the house in roars. A burlesque on the Yeomen of the Guard was to have taken the place of On the Fence, but it was not ready for production.

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We, Us & Co. drew a large and noisy audience to the Thalia Theatre on Monday evening, which seemed pleased with the performance. The piece is one of those absurdities that needs clever people to make it amusing, and those were lacking in the cast on Monday evening. A weaker lot of people we have seldom seen together. Next week, Mazeppa.

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Thatcher, Primrose and West opened at Niblo's on Monday night to a big house. The Shakespearean first part, while a novelty, is not nearly so impressive as the unbroken line of immaculate shirt fronts that we are accustomed to see. To hear Malvolio, in white face, sing "Farewell, Marguerite," or Mercutio render "Baby's Laughing in Her Sleep" may be a novelty, but it is not exactly the sort looked for in a minstrel show. Vocally, the first part was a success. The selections of W. H. Whyte, J. P. Curran and Frederick Ouhland were excellently given. Johnson, Powers and Le Mack next appeared in a sketch, Dare you vs. Hitme, which proved to be rather tame. The Clipper Quartette was as successful as usual, and Barney Fagan's latest drill proved to be his masterpiece. Another sketch emanating from his brain was Music and its Charms. In this are eight people, each with two musical bells, which are attached where their vest pockets ought to be, and while singing and dancing they furnish their own accompaniment on the bells. The effect is very pretty. The evening closes with some startling acrobatic tumbling by the three Byrnes, who chase one another through a trick coach, which finally blows up. Altogether a good evening's entertainment is to be found in this performance.

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Barred Out moved uptown to the Third Avenue on Monday, where Edwin Arden presented the piece to an immense audience, repeating his success of last week at the Thalia. Next week, My Partner

Bartley Campbell's stirring melodrama, Siberia, was presented at the Windsor on Monday night to a full house. The leading roles in the hands of Forrest Robinson and Eleanor Moretti were excellently rendered, calls and applause being frequent. Among the other members of the company are J. F. De Gey, R. A. Fisher, James F. Maffit, Jr., Minnie Radcliffe, Frankie McClellan, Blanche Walsh and Miss Blanchard, all of whom proved capable. The piece was well staged and costumed.

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Shadows of a Great City is drawing good houses this week at the People's Theatre

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Waddy Googan is certain to run until after the Christmas holidays. Theatre-parties are frequent at the Park, while democratic gallery and fashionable parquet alike enjoy and applaud Mr. Harrigan's portrayal of the Irish hackman and the half-witted dago.

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Mr Barnes of New York is running along smoothly enough at the Broadway, although its popular success is by no means so pronounced as some are led to believe. It will hold the stage until the date for the production of Little Lord Fauntleroy, the latter part of this month.

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The Yeomen of the Guard has literally packed the Casino at every performance during the three-and-a-half weeks of its career. The constant demand for seats ahead is taken as a sign of permanency in the public wish to view Gilbert and Sullivan's latest.

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Held by the Enemy has had a prosperous revival at Palmer's Theatre. Mr. Gillette's drama has never had a better cast. Our reviewer last week inadvertently omitted to mention, in the notice of this production, the exceedingly dramatic and spirited performance of the rebel spy by William Harcourt. The oversight was the more noticeable from the fact that Mr. Harcourt's acting was one of the most meritorious features of the representation. On Monday next Mary Anderson will appear in The Winter's Tale at this theatre, playing a version quite her own in which Hermione and Perdita are merged into a dual character. During Miss Anderson's engagement the price of seats will go up again There is generally a sliding scale in houses visited by Mr. Abbey's Jumbo attractions.

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This is the last week of Lord Chumley at the Lyceum. New York is loath to bid farewell to the young nobleman who has entertained it so long, or even to say *au revoir*. But the regular stock company must have the stage on Tuesday next, when Pinero's comedy, Sweet Lavender, will receive its first performance in this city.

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Tony Pastor this week has another strong and entertaining programme on at his beautiful theatre. Among the many features are some marvellously sagacious and accomplished performing seals from the London Royal Aquarium; Satsuma, the wonderful juggler; Tierney and Wayne, a pair of irresistible laughter-manufacturers; Duncan, the ventriloquist; Harry Parker's trained cats and dogs, and other acrobatic, melodic, fantastic and mimetic specialties, almost too numerous to mention.

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A Brass Monkey is the very reverse of a razzle dazzle, in respect to the business it is doing at the Bijou. The houses are continuously large, and Mr. Hoyt's attic inanities go with peals of laughter. Unless it is to see an old woman slip on a banana skin in the street and waltz off to the hospital in an ambulance, there is really nothing in the heavens above, in the earth beneath or in the waters under the earth to equal A Brass Monkey for the provocation of wild hilarity.

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Mr. Jefferson's engagement at the Fifth Avenue concludes this week. It has been largely attended. On Monday Messrs. Booth and Barrett will open their metropolitan season with Othello, Mr. Booth acting Iago and Mr. Barrett the title role. On Tuesday The Merchant of Venice will be given, and the two plays alternated during the rest of the engagement. It is promised that the scenery and accessories will be better than these actors usually surround themselves with. Prices will be increased during their stay.

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A Hole in the Ground will make way for Gillette's spectacular She, as it is called, at the Fourteenth Street Theatre. Extensive preparations have been made for the production of this version of Haggard's romance.

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The Old Homestead continues to attract interest at the Academy, although the third month of its sojourn there will shortly be completed. Seats are sold two months ahead.

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A Midsummer Night's Dream has done quite well during its two weeks at the Star. The production is somewhat rococo, but it affords abundant enjoyment. Next week Henry E. Dixey will take possession here with Adonis.

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A Legal Wreck has done excellent well at the Madison Square in the matter of business. The regular stock season will begin on Wednesday next with a revival of Partners.

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This is the last week of Philip Herne's run at the Standard, where it has been played to large houses from start to finish.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17*

Gossip of the Town.

Jennie Williams has made a hit in Passion's Slave

Natural Gas will be seen at the Bijou in January.

Walter Stephens and Evelyn Hamilton are at liberty.

Ottillie, the clever singing and dancing soubrette, is disengaged.

Franclyn Reglid, who was taken suddenly ill in Baltimore, is recovering.

John Wild resumes his season in Running Wild at Hartford next Monday.

Eleanor Merron is on tour with Fanny Davenport playing leading business.

Lizzie McCall has returned to town from Buffalo and is stopping at the Glenham,

Fanny Denham Rouse has made a distinct success as Nancy Dunks in A Legal Wreck.

Frazer Coulter and Grace Thorne Coulter will join Fred Boyton's company on Monday.

The Casino management state that The Yeomen of the Guard drew over $11,000 last week.

Lionel Bland has scored a success as the Duke of Hurlingham in Cora Tanner's Fascination.

Frank L. Goodwin says that he has again become interested in the management of Clara Morris.

Charles H. Hoyt left for his home in New Hampshire on Sunday, in order to vote there on Tuesday.

Preparations for Little Lord Fauntleroy are being made on the basis of a four or five months' run.

David R. Young is said to have made a hit in the dual parts of Cunningham and Plonskey in Terry the Swell.

Frank Mordaunt took Ralph Delmore's place Monday as the old Corsican in Mr. Barnes at the Broadway.

The sale of seats for the Booth-Barrett engagement at the Fifth Avenue Theatre begins this (Thursday) morning.

Alonzo Hatch has joined the Boston Ideals. Edward Temple has taken Hatch's place in the Jarbeau Comedy company.

Moriz Rosenthal, the Roumanian pianist, and Fritz Kreissler, the young Austrian violinist, arrived last Friday on the *Aller*.

Arthur Dunn recently left the Hanlons' Fantasma on account of illness. He is now convalescent and will soon play again.

The Couldock Hazel Kirke company, under the management of Jefferson and Proctor, will play the popular price circuit houses.

The Casino's travelling Yeomen of the Guard company will open at the Chestnut Street Theatre, Philadelphia, next Monday night.

Last week Katie Putnam and her company remained idle in Chicago. The tour will be resumed at Duluth, Minn., to-night (Thursday)

It is stated that William Crane sold his interest in The Henrietta to Stuart Robson for $25 000, the transfer taking place at Omaha on the 28th ult.

Marie Whitman, last season with Duff's Dorothy company, has been engaged for John Wild's Running Wild to play a new part written in by the author.

Bronson Howard's new military play, which will be produced at the Boston Museum on the 19th, has been finally entitled Shenandoah—a better title than '61-65.

W. A. Sands has been released from his engagement to appear in The Bells of Haslemere by Frank Sanger, in order that he might assume the stage management of Paul Kauvar.

Maud Adams appeared in Lord Chumley at the Lyceum Tuesday evening. She will remain with Mr. Sothern the remainder of the season. Cyril Scott joined the organization on Wednesday evening.

Percy Haswell, now with We, Us & Co., is a pretty and clever young actress. A susceptible Cincinnati journalist said recently that her maddening beauty was only equalled by her mocking-bird voice

Roland Reed's new song, 'Something That You Haven't Heard Before," has been such a success that the comedian has requested Fred Solomon, the author, to add seven encore verses to the eleven which it already includes.

The special Held by the Enemy company, now playing at Palmer's Theatre, will travel, opening next Monday at the Academy of Music, Philadelphia, under the management of Nixon and Zimmerman, of the Chestnut Street Theatre.

Smiley Walker, business manager for Annie Pixley, was in the city the other day. He reports that the election excitement did not interfere with his star's business in Boston or Philadelphia. Miss Pixley appears at the Park Theatre, Brooklyn, next week, and the Grand Opera House in this city the week following.

S. H. Friedlander, representing Manager Harris, of Baltimore, was in the city last week. He reports business at the Academy of Music as exceeding the expectations of Mr. Harris and himself. For the past eight weeks every attraction in the house has played to the capacity, and people were frequently turned away.

Waddy Googan is continuing in public favor at Harrigan's Park Theatre, where Manager Hanley is kept pretty busy nearly all the time making arrangements for large theatre parties. Quite a number visited the theatre last week, while one large party of eighty from Brooklyn will occupy part of the orchestra this (Thursday) evening.

Olive Harper, an industrious and successful woman journalist, has just completed, in collaboration with Thomas McIlvaine, a five act drama called The Woman in the Case. This play is a dramatization of her translation of the novel, "Roger la Honte," which was published by a syndicate a year ago. A French dramatic version of the story was successfully produced at the Paris Ambigu.

On Monday next the new Wife company with Nelson Wheatcroft, Frank Carlyle, James Barrows, Adelaide Stanhope, Charles S. Dickson, Hattie Schell in the cast, opens at Williamsburgh. It will then go to Albany and Troy, and appear at the Grand Opera House in this city Dec. 3.

The report that Osmond Tearle's starring tour on the other side had turned out disastrously is officially denied. The season has, in fact, actually exceeded the expectations of its projectors. The company has not a vacant date up to May 20, 1889, and is already booked for next Autumn. Mr. Tearle has not the slightest intention of returning to America. Return engagements are to be played next year at the Court Theatre, Liverpool, and the Theatres Royal at Manchester and Birmingham, which are acknowledged to be the three finest provincial theatres in Great Britain. It is also hinted that an engagement may be played next season in the West End of London. Mr. Tearle helped to lay the memorial stone in the New Theatre Royal, Bolton, a few weeks ago, and he will open that theatre on the 26th inst. with a performance of Julius Cæsar. He will also inaugurate the new theatre at Blyth on Dec 17.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
(By special arrangement with R. D'OYLY CARTE.)
GILBERT AND SULLIVAN'S
THE YEOMEN OF THE GUARD;
Or,
THE MERRY MAN AND HIS MAID.
Produced under the direction of RICHARD BARKER.
GREAT CAST, MAGNIFICENT COSTUMES, SCENERY, &c.

14TH STREET THEATRE. Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
Production of the very successful farce-comedy,
A HOLE IN THE GROUND.
By Hoyt, author of A Brass Monkey, etc.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.
Nov. 12—SHE.

WINDSOR THEATRE. Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
Bartley Campbell's greatest play,
SIBERIA.
Matinee—WEDNESDAY and SATURDAY.

LYCEUM THEATRE, 4th Ave. and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
Special Matinees on Wednesdays.
E. H. SOTHERN
E. H. SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
LORD CHUMLEY.
Nov. 19—SWEET LAVENDER.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
FOURTH MONTH.
Gillette's Delightful Comedy,
A LEGAL WRECK
Evenings at 8:30. Saturday Matinee at 2.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
Hoyt's Latest Musical Farce Comedy,
A BRASS MONKEY.
"Full of rollicking, reeking merriment."—*Herald.*
A Great Company of Comedians, including
CHARLES REED and FLORA WALSH.
Gallery, 25c; reserved, 50c, 75c, $1, $1 50.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
MARGARET MATHER.
Next Week—PAUL KAUVAR.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - Mr. FRANK W. SANGER
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
FOURTH WEEK OF THE GREAT SUCCESS,
Mr. A. C. Gunter's dramatization of his own novel,
MR. BARNES OF NEW YORK.

TONY PASTOR'S NEW THEATRE.
Fourteenth Street.
ANOTHER NEW COMPANY.
—8—EDUCATED SEALS—8—
Tierney and Wayne, Duncan, Satsuma, The Lentons, Parker's Dog Circus, La Rose and Coulson Sisters, Homer and Lingard, Beatrice Vaughan.
Matinees Tuesday and Friday.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | WE, US & CO
Nov. 12—MAZEPPA.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st Street.
THE POPULAR THEATRE OF NEW YORK.
EDWIN ARDEN in BARRED OUT.
A Great Play. Stupendous Success.
Nov. 12—MY PARTNER.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY.
Thursday Evening, Nov. 8,
"DE YOUNG MEN OB DE BLACK GUARD.'
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

The Giddy Gusher.

The resident of a big city thinks he knows all about the seething whirlpool of politics and the cyclonic eloquence of man in the heat of political debate. Compared to the woman who lives in a country hotel with a good, comfortable, old-fashioned bar in the interesting end of it, he is as ignorant as a bread pudding.

You will have no Gusher this week in consequence of all this. Gradually politics got into the food and I took it in my tea; it had been in the air for weeks. There was no hour in the day not far into the night but the affairs of the country were in process of settlement round the bar-room stove.

* * *

So last week without a struggle I took the complaint, and up to this morning no disturbing thoughts of clothes or newspapers, of work or play, has interfered with the big political condition of my head.

Thank God, it's over! The bandbox will usurp the ballot box in my distracted attention, and I'll be able to sign a check without writing the name of a candidate instead of my own. At present I'm in a fearful muddle.

The hotel was Democratic, the police station Republican. Every little while, when angry debate became so noisy you couldn't hear yourself think, then would come a mighty blow. I'd rush to see whether a hotel man was killed or a policeman maimed, and find it was the stalwart fist of a resident pounding an oak table.

Then the whole gang would talk at once. The sound of their own voices satisfied 'em. They wanted no hearers—it was sufficient for them to convince themselves.

I thought at one time I'd telegraph to the office that I wouldn't be on hand this week, and then concluded to write the announcement that there'd be no Gusher in THE MIRROR.

* * *

I fell out of torchlight processions into theatres several times, but the din of wind instruments and cheap cries mingled with the actor's voices and the smoke of naphtha torches disputed the footlights.

I saw enough of the Brass Monkey to become infatuated with Charley Reed as Jonah. There's always something wildly funny in those meek, melancholy little men who get up from rocking cradles or praying beside deathbeds as Denman Thompson does, and, going into slaughter single-handed, come back victorious to take up the prayer or the song at the spot where they dropped it.

So when Reed leaves the bar at the high note on "Sweet," goes out with the ruffian to take his medicine, comes back and in a plaintive but successful tone resumes the strain at "Violets," I got hilarious and forgot the wretched procession and the need of my country and other unpleasant political things.

But not far enough away to write my Gusher—isn't it too bad?

* * *

Another night, when my political duty took me to Harlem to see how the campaign was carried on at One Hundred and Twenty-fifth Street, I struck the Comique and found the Stetson Opera company were doing the Mikado—so I drifted within its gates to see that sure statesman and ward politician, Pooh Bah, manipulate his heelers.

The Mikado seems to hold the last expiring spark of Sullivan's melody and Gilbert's wit, and those qualities were admirably brought out by the company headed by Helen Lamont.

She's one of the sweetest women that ever faced the footlights, and the circumstances that put her behind them are as romantic and sorrowful as many theatrical stories are.

* * *

She was a petted society beauty until adversity forced her to use her beautiful voice to support herself and others dearer to her than she was to herself.

She has been before the public for a few seasons, and has never failed to win her audiences. She has a charming, well-cultivated voice, and is a peculiarly lovely woman to look upon.

It was a very good performance of the Mikado. James Gilbert as Ko Ko, Broccolini as Poo-Bah, Miss Baker as Katisha and Alice Karl as Pitti Sing were excellent. The tenor of the troupe is Mr. Tavernier, but he is devoting his time to the forthcoming part in The Yeomen of the Guard. So a young fellow in the chorus sang and acted Nanki Poo surprisingly well.

* * *

I always feel a sympathetic interest in debuts of this kind. I think of the anxious hopes that have suddenly got their chance, of the nervousness and trepidation swelling the young bosom, and I respond with heartfelt sympathy to successful efforts like that of Edward Gervaise the other night in Nanki-Poo.

He was certainly favored by fortune in having such a Yum-Yum as Helen Lamont. Her generous, kindly, helpful disposition was a great advantage. The usual Yum-Yum would have been on the lookout for blunders, amused at amateurism, as unsympathetic as a Saddle Rock oyster. But the sweet, womanly nature of the lovely Lamont smoothed as much as possible the rocky road of the nervous debutant.

I never heard the good things of The Mikado made more of, and I enjoyed the evening and intended to write all about it, but here the blamed politics prevents it. No Gusher this week in consequence.

* * *

I wanted to tell you of the new volume of Ella Wheeler Wilcox's poetry. There are a half dozen wonderful bits of verse in it that I had never read before.

I wanted to tell you of a beautiful picture painted by Mrs. Bouvier, whose husband is manager of the Baldwin Theatre in San Francisco.

I wanted to tell you such a lot of interesting things.

But the row of this Presidential campaign has induced a sort of temporary paresis.

* * *

Thank the Lord it's over. Managers all over the land echo that thanksgiving. The political pow-wows have injured theatrical business in the provinces more than they have in New York.

I tore myself away from the bulletins long enough on Tuesday night to speak with Lew Dockstader at the entrance of his minstrel hall.

"Did you ever see such a tremendous lot of people as there are out on Broadway tonight?" said I.

"Come right up strairs and see what I've got there," replied he.

"Kings County doing the business!" "I'm afraid we're in the soup!" "Just look at them figures!" "'Rah! 'Rah," "County Democracy sold out!" "What's the matter with Harrison?" "We've potted 'em!" "Rah!" "He's all right!" "There she goes—solid!"

These interesting fragments of eloquence accompanied my flight up the Dockstaderian entrance. Behold the place packed to the doors—Jose on his legs singing like an angel—a very adipose, plethoric angel—and a packed audience applauding as enthusiastically as if an election excitement wasn't going on like mad outside.

* * *

I don't think I ever noticed before how many people there are in the city. Everything was full, streets, theatres, candidates.

But it's a great thing it's over, and one wearied woman can sit down and comb ballots out of her hair, unlearn campaign slang, and rouse her benumbed faculties from the condition this pandandum has brought about.

So sorry this week about

THE GIDDY GUSHER.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec 1. Price, 25 cents. Advertisements received until Nov. 17.*

The Actresses' Corner.

Something new—actually something entirely new! That is, of course, old enough to be new, or new in its present application. Redfern has the credit of its introduction, I believe. A print of the costume is before me. A light cloth dress of modern cut and fit, skirt draped very simply, the only ornamentation on skirt and bodice being elaborate braiding, and on the bodice a narrow edge of dark fur, about collar, cuffs, and down the front over the button-holes.

Slung over the right shoulder in the jauntiest fashion is a jacket of darker stuff, edged with fur and richly braided—a Hungarian hussar jacket, practicable, I have no doubt, but as for me I should catch my death of cold rather than wear the jacket any way but slung over the shoulder.

The cords at the collar of the jacket, which would tie when it is worn, are knotted across the figure, while the garment hangs over the shoulder. Several years ago Kathryn Kidder wore something of the sort with her Polish costume in Nordeck. But the application of the jaunty fashion to a modern dress is new, is it not?

Bustles have evidently gone down, but they are not removed entirely; neither are steels in the backs of dresses, except in Directoire gowns; and even Directoire gowns are sometimes Directoire only in suggestion in the front, and often quite modern in the back.

Still, the great protuberance that a season or so ago could really be called "swell" in more senses than one looks queer and ugly now.

It's rather difficult to accomplish a Directoire hat that is not "loud" looking. A fashion of drooping plumes that fall close about the ear and cheek on one side gives a demure modesty that our stage character (as well as our own, of course—no offense intended!) may need to suggest, even though she needs to dress in "the latest."

Hats are worn with the brim turned up all around as if you put a cup and saucer on your head—often times the brim turns up so sharply and is so broad that the cup is quite lost sight of. A pretty face, and above all a very young one, can stand this. But, then, what cannot a very young face stand? The becoming fashion of a tulle scarf covering about the throat from the back of the hat or bonnet is carried into Winter fashion for those who hesitate to give up a style that "just suits them." Instead of tulle, a great soft plume falls from the back of hat about the throat, or the hat is trimmed with fur and a boa-like piece comes about the throat from the back of the hat.

Of course I am selecting the most pronounced types of the new styles with a view to their suitability for the stage. We all know that what is quite correct, charming and "ladylike" on the stage would be far too pronounced for the street.

Hats also with a narrow brim setting straight out from the head in the back and widening to a sharp point in front, which point is turned straight up from the forehead, are pictured. Miss Eighteen may again venture. Indeed, if only a hat has a wide brim you may jab the brim into any delirious antic you choose and call it Directoire.

POLLY.

A Trip to the West Indies.

"Yes, it's a fact that Loie Fuller, myself and a dramatic company start for the West Indies Dec. 6 for a six months' tour of those islands," said William Morris, the young leading man, to a MIRROR reporter the other day. "Miss Fuller will be starred and the tour will be under the management of Charles Hoofs, of Chicago, a business man of the highest integrity and standing and a member of the Stock Exchange of that city. We shall have a strong company and a repertoire of sixteen pieces, but the names of the people engaged and the plays we have secured you will have to wait for, as I am not quite ready to tell everything regarding the trip at the present moment. On Saturday night I close with A Midsummer Night's Dream company and begin preparations.

"So far as they have been arranged I can give you my plans. We will leave on the date I have mentioned by the steamship *Atlas*, going first to the city of Kingston, Jamaica, where we open in Moths and play a season of seven weeks. From there we go to Bridgeton, Barbadoes, for four weeks, to Demerara, British Guiana, which is on the mainland, for the same time, and then to Port of Spain, Trinidad, where we play for seven weeks. That will be twenty-two weeks altogether, or about six months. Then we may play the other islands after that, or else go to Rio and Buenos Ayres.

"The trip is a little out of the ordinary. I went down there a little less than three years ago with E. A. McDowell's Comedy company, and the reason why the trip is not made oftener is because it is very expensive and most managers don't like to take the risk. The voyage itself takes seven days, and the weather during the Winter is perfectly delightful. It is an English-speaking country, and the theatres are moderate in size, that in Jamaica being about the size of the Star in this city.

"Most of the theatres are used for amateur performances, generally for charity, and they give such operas as The Mikado, Mascotte, etc. We shall play only three nights each week, and change the bill each night. As a rule when foreign companies come to these places, they appear under the patronage of the Governor of the island, and at the conclusion of the engagement that dignitary sends you his check. We shall carry all our own scenery and take with us a scenic artist, while Miss Fuller, who will be chaperoned by her mother, will display a wardrobe containing no less than thirty-five dresses, which have cost her over $3,000.

And They Had Lots of Fun.

An amusing story is told by one of the members of the Lyceum Theatre stock company about a young woman in San Francisco who invited a number of her girl friends to her house to lunch, and to meet the gentlemen of The Wife company. The girls came expecting to be introduced to the handsome actors, and were ushered into the drawing room.

When their hostess entered the girls chorused: "Why, where are they?" They were reassured that the gentlemen would materialize, and one of the Chinese waiters at last announced that luncheon was ready. The bevy of youth and beauty was then ushered into the dining-room, which was set in imitation of the third act of The Wife—the library scene.

Again the girls stared about them, for there were no gentlemen there either, and the only males to be seen were the Chinese servants. In the centre of the room was the table, beautifully decorated. From the chandelier, however, were suspended four photographs of Herbert Kelcey, Nelson Wheatcroft, Henry Miller and Charles S. Dickson. Golden ribbons were not considered too dainty to attach to the counterfeit presentments to the glittering festal lamp.

"Here are the gentlemen, girls!" said the hostess.

Of course there was some murmuring, for the girls did not at first appreciate the joke, but the awful disappointment once over, they swung the pictures from one to the other, calling each of them by name and having a great time generally with Herbert, Nelson, Henry and Charles—by photographic proxy.

Professional Doings.

—The Horace Dawson company has closed season.

—E. L. Walton, late with My Husband, is disengaged.

—Franclyn Reglid has been engaged for the Muggs' Landing company.

—Beatrice Ingram has been engaged for John A. Stevens' company.

—The Howard Athenæum company will be at the Windsor on Nov. 19.

—Harry Torchiana, treasurer of the Conried Opera company, has resigned.

—Milton Nobles reports that he is doing a large business on the Winnipeg circuit.

—Mr. and Mrs. Matt Snyder have joined the Gillette She company for the season.

—Devlin and Gaylord's Merry Makers will begin a tour shortly, opening in San Francisco.

—The Rochester Knights of Pythias gave a reception to Frederick Warde last Thursday night.

—A. L. Erlanger is in Cleveland this week, attending to the preliminary work for Fanny Davenport.

—There is open time during Holiday week at the Peavey Grand Opera House, Sioux City, Iowa.

—The Rose Lisle company, under the management of Frank L. Yerance, opened on Thursday last at Corry, Pa.

—Will C. Cowper says he will bring an action for false imprisonment against the proprietor of the Windsor Hotel in Utica.

—Duke Faber has left the Andrews' Michael Strogoff party to become business manager of a company going to California.

—Mrs. Clara Fisher Maeder has resigned from Arthur Rehan's company, her place being taken by Josephine Laurens.

—There is open time first and second week of December, and also the first week of January at the Opera House at Decatur, Ill.

—Phil H. Irving, representing The Lights o' London company, states that H. R. Jacobs is sole manager of that organization.

—Annie B. Sutherland has joined the Arabian Nights to play Aladdin in place of Loie Fuller, who left the company in Pittsburg.

—Ten Nights in a Bar-room is reported to have played to large business all last week at Jacobs and Proctor's Theatre at Albany.

—The souvenir of the fiftieth performance of The Yeomen of the Guard, at the Casino, will be a Beefeater, either in porcelain or brass.

—Edward Rose, last season with the Boston Museum company, has been engaged for Uncle Rufus in the Eastern Held by the Enemy company.

—The Arizona Joe company stranded at Pottsville, Pa., last week. The scenery and baggage were seized by a constable pending a settlement of salaries.

—A Midsummer Night's Dream is in its last week at the Star Theatre. Next Monday night it opens at the Grand Opera House, Philadelphia, for a run.

—Manager J. R. Heintz, of the Hodge Opera House at Lockport, N. Y., has open time Christmas and New Years, and also a few dates in January and February.

—Manager Proctor has open time at his theatre in Brooklyn, E. D., week of Dec. 17, and also during the same week at Proctor's Criterion Theatre, Brooklyn.

—Vida, a new comedy-drama by A. Z. Chipman, will be produced for the first time by Palmon's Star Stock company at Mystic, Conn., on Wednesday next.

—Charles T. Vincent's new comedy, An Irish Jubilee, will probably have a metropolitan production in the Spring, with two Irish comedians in the principal roles.

—The prices for seats at the Fifth Avenue Theatre during the engagement of Booth and Barrett will range from fifty cents to $2.50, while the boxes will cost $30 and $25

—The first performance of the burlesque on The Yeomen of the Guard, De Young Men ob de Black Guard, takes place at Dockstader's this (Thursday) evening.

—Mrs. A. S. Morgan, of 931 South Eighth Street, Philadelphia, keeps a first-class boarding-house for professionals. She makes special terms for large companies.

—It is reported that Ranch 10, headed by John Clinton Hall, has done good business in the South. Nellie Gilmore is said to have made quite a hit as Nelly Barrett in this play.

—George C. Boniface requests THE MIRROR to state that J. Banker Phelps, manager of the Under Cover company, was discharged last week in Syracuse and that William R. Barr has taken his place.

—O. C. Genther, manager of the Grand Opera House, Wheeling, W. Va., telegraphs that the new play, A New Tramp in Town, was produced there on election night to standing room only.

—Sanger's Comic Opera company, which is now on its sixth annual tour, has been strengthened and is said to be a complete organization of its kind. The company appears in a repertoire of popular operas.

—The new Academy of Music at Haverhill, Mass., opens next Monday night with the Redmund-Barry company in Herminie, or the Cross of Gold. Tais will be followed by the Boston Music Hall orchestra.

—Little Lord Fauntleroy continues to do a phenomenal business at the Boston Museum. Last week—ninth of the run—it played to about $7,000, and the prospects this week are even more flattering, it is said.

—A telegram from Manager Lindsay states that Dore Davidson and Kamie Austin in Jekyll and Hyde drew a packed house at Scranton last Saturday night. The stars and play were enthusiastically received, according to the same account.

—The following people appear at Tony Pastor's Theatre next week: The Horseshoe Four, the Star Four, John Vidocq, Edna Vidocq, Vadjean, the Franklins, Nellie Russell, Dot Pallane, the La Rosas, the Arthur Sisters and Elmer Ransom.

—P. T. Hughes, proprietor of the Denver Theatre at Denver, Col., is booking time there. The house has a seating capacity of 2,300, a full stock of scenery and an orchestra of twelve pieces. Popular prices, ranging from twenty-five cents to one dollar.

—J. M. Hill's Philip Herne company opens its road season at Rand's Opera House, Troy, next Monday for three nights, the rest of the week being devoted to Danbury, Ct., and Worcester, Mass. Orville M. Remington has been engaged to go in advance.

—Charles Wing, the well-known agent and manager, cast his first vote on last Tuesday, although he attained his majority many years ago. This was the first time in all his life that he secured his vote by remaining in the city long enough before election to be entitled to it.

—It is said that the St. Louis anarchists are preparing to give a dramatic performance illustrating the Haymarket riots in Chicago, from their perverted point of view, on the anniversary of the execution of their Chicago brethren. The police are likely to take a hand in the affair.

—The Lester Wallack Dramatic Club was organized at Greenville, Miss., Oct. 31. The list of honorary members includes Lizzie Evans, Belle Gilbert, May Ten Broeck, C. E. Callahan, John E. Henshaw, Frank M. Wills, J. M. Gilbert, J. H. Huntley and Harrison Grey Fiske.

—F. F. Proctor has leased the Worcester Theatre, Worcester, Mass., for a period of ten years beginning next September. He will spend over $5,000 in refitting it. This will make eleven theatres in Proctor's chain. After this season all his houses will be devoted to only first-class attractions only.

—The new Grand Opera House, now being built at Decatur, Ill., will be completed about next August. It is said that the new house will be equal in general design and appointments to any in Chicago, with a stage nearly the size of the Haymarket. The new enterprise is reported to be backed by $1,000,000.

—The following is the list of the Passion's Slave company, in which several changes have been made recently: Charles Barringer, O. H. Barr, John Peasley, Frank Moynahan, C. B. Bowen, W. H. Wheelon, F. Johnson, Lizzie Fletcher, Allie Pierce, Jennie Williams, George Winnett, acting manager; Harry Cushman, agent.

—Sydney Worth, supported by G. Stuart Brodock, under the management of F. K. Anderson, will open her season in Bethlehem, Pa., next Wednesday night, in Our Bessie. The company includes William V. Somers, Arthur Mercer, Joseph Daymond, D. P. Smith, Nettie Morton, Katherine Kober and Maud Roberts.

—The first matinee of the students of the new school of acting attached to the Madison Square Theatre will take place at that house on Wednesday, Nov. 21, when Kerry and Hunted Down will be performed, as well as a selection from King John. In these pieces some ten or twelve of the students will be employed.

—The Gray and Stephens combination in their repertoire of refined sensational dramas are reported to have done remarkably good business all through the recent Presidential campaign. Minnie Oscar Gray is said to have made a pronounced success in the leading roles. A feature of this attraction is the trained St. Bernard dogs used in the avalanche scene in Saved From the Storm.

—Edwin P. Hilton is not the manager of the St. Paul Olympic Theatre, as stated recently by a correspondent. Mr. Hilton left that house in May last. He is at present sole manager of the Columbia Theatre, Cleveland, O., of which he is also part owner. The Columbia is a first-class combination theatre, and Mr. Hilton is an unrelenting foe to play-pirates.

—The following people have been engaged for Edwin Tanner's Dr. Jekyll and Mr. Hyde company: James G. Morton, Walter Hale, Lewis F. Shaw, Will O. McKobie, Wm. Simms, Lillian V. Armstrong, Mrs. E. T. Stetson and Marguerite Robinson. Lawrence Grant will act as manager, J. Frank Bowen as treasurer, and Curtis W. Lindley as advance agent.

—Mattie Vickers, under the management of J. W. Hamilton, plays all this week at the Columbia Theatre, Cleveland, O., for the benefit of the Cleveland Police Pension Fund. The benefit was tendered by Manager E. P. Hilton, of the Columbia, and Manager Campbell, and it promises to be a great event. Miss Vickers has opened five new theatres this season.

—Lavinia Shannon will open her season, under the management of Giles Shine, at Masonic Temple, Louisville, Ky., on the 19th. She will be supported by the following people: Myron Leffingwell, T. F. Brennan, John Sutherland, Frank S. Pierson, Charles Gilbert, George Acton, H. A. Carr, Josephine Bailey, Nellie Lyons Healey, Mrs. Charles Gilbert and Lulu Wells.

—It is claimed that the new Grand Opera House at Charleston, S.C., is the finest theatre in the South. Mrs. Scott Siddons, who opened the new theatre, speaks in the most laudatory terms of the acoustic properties of the house, which is a matter of primary consideration in a large theatre. There is open time for first-class attractions. Applications for time and terms will be received by W. W. Randall.

—Thomas J. Farron, under the management of Chauncey G. Pulsifer, has bought Joseph Murphy's Irish comedy, Help. Mr. Farron is supported by a strong company, and has added many striking features to the piece. Among the latter is a fire scene, which has been patented by Mr. Farron. Application for open time will be received by Mr. Pulsifer, whose address is 115 West Avenue, Buffalo, N. Y.

—Lavinia Shannon's complete company includes Josephine Bailey, Nelly Lyons Healy, Lulu Wells, Myron Leffingwell, Thomas F. Brennan, John Sutherland, Herbert A. Carr, Frank S. Pierson, Charles R. Gilbert, George Acton, Jack S. Sanford, business manager, and Giles Shine, manager. The season will open on Nov. 19 at the Temple Theatre, Louisville.

—The *Evening Sun's* theatrical fables would wash better if they bore even a superficial appearance of truth. The other day it described a probably suppositious incident, which began: "On Monday evening last, when the curtain rose at the Star Theatre disclosing The Rivals, a curious," etc. The Star Theatre curtain hasn't risen and disclosed The Rivals in many moons.

—Perhaps the largest theatrical gathering that ever met on a steamboat of the Fall River Line left this city for Boston the Sunday before last on the *Bristol*. It consisted of seven companies, as follows: The Coquelin-Hading, Mrs. James Brown Potter, Clara Morris, Mathias Sandorf, John A. Stevens, Siberia and Peck's Bad Boy. Among the freight on the boat there were no less than six hundred pieces of theatrical baggage.

—The Two Sisters, by Denman Thompson and George W. Ryer, has been altered and greatly strengthened since its initial production. The company has been carefully selected and numbers twenty-three people. The piece is elaborately staged, new scenery being used throughout. This play has dates to fill, especially in New England. Applications will be received by Denman Thompson at the Academy of Music, New York.

—Walter Stephens, under date of Chicago, Nov. 5, writes: "My wife (Evelyn Hamilton) and I severed our connection with the Agnes Wallace-Villa company last Saturday night, after having to invoke the aid of the law to persuade the manager (Sam B. Vills) to pay us our salaries for the last five weeks." It is also charged that the Wallace Villa company is pirating and plagiarizing plays. Caught by a Telegram is said to be word for word the same as Confusion, and Editha's Burglar is played as A Night's Adventure.

—Charles J. M. Voigt, musical director of Mrs. Emma Frank's Dot company, died at Clinton, Ia., of acute peritonitis on the 26th ult., after a short illness. Mr. Voight had at different times been connected, as leader, with Fowler and Warmington's company, Myra Goodwin and Pat Rooney. Mrs. Frank defrayed the expenses of the funeral. The interment was in London, Ont. A large number of theatrical people attended. The Dot company have ordered a marble column to be placed over the grave.

—Gillette's She, which begins an engagement at the Fourteenth Street Theatre next Monday night, will comprise seventy people. The principals are Laura Clements, Tellula Evans, Will Harkins, H. W. Frillman, George Parkhurst, Charles Bowser, William Heney, George Barnes, Matt Snyder, Mary Snyder and George Coventry. There will be a chorus of thirty-eight voices, a band of twenty auxiliaries and twenty-five additional stage hands to work the scenery. Besides this there will be an orchestra of twenty-two, under the direction of E. H. Wolff. Phil Goatcher has painted thirty-two drops for the piece.

—A four-act melodrama of New York life has just been completed by Howard P. Taylor, and will be put upon the road next month by Louise Litta, who will assume four distinct typical characters in it. The scenes are laid in Castle Garden, Asbury Park and in the drawing-room of a Madison Avenue residence. A realistic Crosby Street den scene will add somewhat to the realism. The play will afford Miss Litta an opportunity of introducing a number of her specialties. She is now engaging her company. Mr. Taylor is also rewriting Chimpa for the same lady, who is now its sole owner.

—Messrs. Miller and Luce, the Boston sculptors, shipped to Philadelphia last week the monument to be erected by the actors of this country to the memory of the late John McCullough. The monument is executed from Quincy granite and the general design is somewhat like the Scott monument at Edinburgh, Scotland. The cap is supported by four massive granite pillars, forming an arch, within which is to be placed a life-size figure of the actor. On one side of the pedestal is carved in relief the tragic mask and buskin, encircled by the laurel wreath. On the other side is the inscription: "His life was gentle, and the elements so mixed in him that Nature might stand up and say to all the world, 'This was a man.'"

—The suit of Heuck's Opera House Company at Cincinnati against Aronson's Casino Opera Company to restrain the latter from filling an engagement at the Grand Opera House at Cincinnati last week on the allegation that a contract was made with Aronson by which his company was to sing at Heuck's during the week commencing Dec. 2, was decided by Judge Peck, who held that the contract with Heuck's was valid, but he would not issue the injunction restraining the Casino company from filling their engagement at the Grand on condition that the Casino company execute a bond of $5,000 to the effect that they would pay the Heuck's Opera House Company $500 liquidated damages, and such other damages as it might be shown had been sustained when the final hearing of the case was had. The bond was given with E. M. Costello and John Sullivan as sureties.

—P. S. Mattox, business agent of the Arabian Nights company, denies the report that the organization is in a crippled condition. His version of the recent trouble is given in a letter as follows: "A note on the company given to a Western manager fell due a week ago and was put in the hands of a lawyer in Pittsburg for collection. The company's share of the receipts was attached. Then some members of the company, who had back salary due them, also attached. When Manager E. M. Gardiner arrived on the scene, however, he set everything right. There are over forty people in the company, and all, with the exception of three or four of the high salaried people, have been promptly paid on salary days. The company rests this week on account of election, resuming its tour next Monday night and filling all dates. Three or four changes have been made in the cast which will probably strengthen it."

Comment.

A MISGUIDED MANAGER.

Waterbury Daily American.

Mr. Abbey is evidently laboring under the delusion that complimentary tickets insure a puff for an actor or a play, regardless of the merits of either, and he also seems to think that the opinions of a critic ought to be governed by the advertising department of a paper. Between the advertising columns and the editorial room there is no connecting link in any respectable newspaper; as for complimentary tickets, the obligation is on the manager far more than on the critic.

THE BRASS MONKEY PERIOD.

Editorial in Boston Post.

Unfortunately there is a substantial basis of fact for the theory which the NEW YORK MIRROR applies to art, that civilization moves not equally but by pulsations. So far as the drama is concerned we are apparently at a period of ebb-tide. The flood was reached, as THE MIRROR points out, in the time of Æschylos and Sophokles. "Then," it adds, "the flood receded in one long secular ebb, and it was not till nearly two thousand years later that the great tidal wave swept over London, bearing on its crest such bold swimmers as Shakespeare and Ben Jonson." What is even more significant, THE MIRROR finds that we are now at "that low tide in æsthetic knowledge and appreciation which alternately results from, while it explains, the existence of great dramas and dramatists" * * * * Whatever the explanation of this extraordinary lack of public taste may be, of its existence there can be no doubt. The subject has been discussed again and again, but without result; the condition remains and perhaps even increases as well. But if the ebb is to turn to flood in our day, the critics must remember not to fall into the error themselves. The fact that so many of them do this is most discouraging of all.

A SAFE PREDICTION.

Cleveland Tribune.

The Christmas number of that excellent dramatic paper, THE NEW YORK MIRROR, will be issued in a few weeks. It will of course be a gem. THE MIRROR has the largest circulation in Cleveland of any dramatic paper.

A BRIGHT FEATURE.

Detroit Free Press.

The Christmas number of THE NEW YORK MIRROR is promised for Dec. 1. This artistic edition has, in the last two or three years, become a feature of THE MIRROR, and has attained a widespread circulation.

IT WILL.

Bethlehem (Pa.) Daily Times.

Harrison Grey Fiske, the editor and proprietor of THE NEW YORK MIRROR, the leading theatrical publication of America, has issued a prospectus for the Christmas number of that paper. Not a few of our people remember the excellent publication issued from THE MIRROR office last year, and the publisher promises that this year the Christmas number will far excel any of its predecessors.

SURPRISING.

Indianapolis News.

It is surprising that a man of Mr. Abbey's calibre should do it. Is he not able to see the position it places him in with reference to all newspapers? Mr. Abbey's troupes travel largely. His action toward the *Tribune* puts every newspaper that gives his troupe a favorable notice under the imputation of having done it for free tickets and the advertising receipts. We had supposed that amusement purveyors had long ago learned that any newspaper's opinion worth having was absolutely independent.

Letter to the Editor.

FACT VS. FANCY.

AMESBURY, Mass., Nov. 2, 1888.

Editor New York Mirror.

DEAR SIR—A few weeks ago a certain moribund but braggart dramatic sheet published in New York printed an extract from a letter written by C. H. Mackey (its correspondent, by the way,) telling of the wonderful sales of the paper in question in this town, which were alleged to be "three times the number of all other theatrical papers combined."

Out of curiosity I have personally investigated the matter, and careful examination reveals the impressive fact that the wonderful sales amount to precisely *one copy per week!* The boom has not struck Amesbury yet.

Please publish this letter as a favor to the many friends of THE MIRROR here, among whom our local manager is included. Truly yours,

J. M.

PROVINCIAL.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

BOSTON.

Coquelin and Hading have come and gone, and the Boston playgoing public is trying to make up its mind just how high and where to place them. They were an indisputable success. They drew splendid houses night after night; there was not a hitch or a blunder from first to last; their pieces were beautifully mounted; everything went like clockwork; Coquelin was at his best, Hading was at her best; so everybody said, and everybody ought to have known. The younger members of the audiences, who had gone through Ollendorf, were sure that Boston had never seen anything like it before, but the older ones, who had been toughened by many foreign dramatic invasions in the past, while joining in the general applause, made some strong mental reservations. Coquelin is a fine artist, they all acknowledged, but we have seen as fine. Hading is sweet, but we have a dozen on the American stage every bit as charming. And so the talk goes on. No matter what is said, the engagement was an event, and those who love good and legitimate acting had a feast in the representations of Coquelin and Hading. They are announced to come again next March. A rather unfortunate occurrence happened in connection with the departure of the co. for Montreal on Sunday afternoon. It may not be generally known that off the stage a state of war exists between the two stars of the co., and that the co. itself is split into two factions. The champion of Hading is M. Durand, who is apparently of a very bellige ent dispos tion. A quarrel had evidently happened at the hotel before the party left for the station. Hading and M. Durand did not appear until the others were seated in the cars. As they entered they accosted M. Glaser, Coquelin's private secretary. Some words passed, when Durand knocked Glaser's hat over his eyes and dealt him a blow which sent him into the lap of Coquelin himself. The latter, though exceedingly indignant, did his best to prevent any further trouble, but it required the strongest effort on his part to stop the affair at that point.

Mrs. James Brown Potter's engagement at the Globe last week was financially a success, but a success in no other sense. This week the stage of that establishment is held by Duncan B. Harrison's Irish drama, The Paymaster.

Mathias Sandorf is still doing a big business at the Boston. It is a brilliant spectacular piece, full of startling mechanical effects, and with a splendidly trained ballet.

Clara Morris played a successful engagement at the Park last week, appearing in three familiar pieces—Renee de Moray, L'Article 47, and The New Magdalen. This week Cora Tanner is the particular star of the house, and the play is Robert Buchanan's Fascination.

Frederick Warde opened at the Hollis Street Monday night in Virginius.

Little Lord Fauntleroy is in its last week at the Museum. Monday evening next Bronson Howard's new play, Shenandoah, will be presented.

At the Howard Athenæum the Two Macs form the attraction the present week.

A drama of life in the backwoods and city, Among the Pines, was brought out at the Grand Opera House Monday evening and will run during this week. It is the work of Will R Wilson, of the New York *Sun*, and his brother, J. P. Wilson, a young Ohio lawyer. The piece is very cleverly constructed, the dialogue bright and the situations well conceived. The scenic effects are quite elaborate, one of the most striking being a sawmill in full operation. Another is the interior of a log schoolhouse with the school in session. The play is one which appeals to the popular heart and bids fair to become a standard among pieces of its kind. The leading lady's part is played by Catherine Colman, who is supported by Atkins Lawrence, late of the Maude Banks co.

At the Bijou this week Giroflé-Girofla.

Items: Next week, The Night Owls at the Howard.—E. H. Sothern opens in Lord Chumley at the Hollis Street 12th.—The settlement of the estate of William Warren shows that its amount exceeds $111,000.—After Among the Pines the London melodrama, The Fugitive, comes to the Hollis Street.—Dockstader's Minstrels come to the Boston next week.—Frank N. Scott, late press agent of the Florine Arnold co., is now managing the lecturing tour of Margaret Fox Kane.—Kiralfy offered Managers Rich and Harris, of the Howard, $2,000 for the Cinquevalli troupe for the two weeks' lay-off of the Howard Star Specialty co., but the offer was declined.

PHILADELPHIA.

There was an entire lack of novelty among the attractions of last week, so that brief mention only of events will be necessary.

As far as surface indications could determine the best business of the week was done by A Dark Secret at the Walnut Street Theatre. The houses were constantly crowded. This play had its initial production at the Walnut last season, and made a reputation at that time which secured permanency of favor. It remains another week. Next week, The Fairy's Well.

At the Chestnut Street Opera House the McCaull Opera co. produced Boccaccio. It secured good business and was evidently much enjoyed. This week closes the McCaull engagement. Next week, Coquelin-Hading engagement.

The Crystal Slipper at the Chestnut Street Theatre continues to draw fairly well, but has not done the business that was anticipated. It remains this week. Next week The Yeomen of the Guard.

At the Arch Street Theatre Annie Pixley secured very good business. She presented her entertaining comedy, The Deacon's Daughter. Miss Pixley has lost none of her charm of looks, voice nor manner. She was well supported. Very clever work was done by Mollie Ravel and by Edward Poland, and in fact the entire co. was deserving of commendation. We were especially pleased to discover that M. C. Daly was still with the co., for we feel that his place would be hard to fill. Miss Pixley remains another week, during which time she will appear in M'liss. Next week A Parlor Match.

At Herrmann's Broad Street Theatre Scott and Clifford's new Uncle Tom's Cabin continued to draw good houses. The play ran very smoothly and was certainly a success. The co. returns to this city Thanksgiving week and appears at the Academy of Music. This week the Duff Comic Opera co. in The Queen's Mate for a short run.

Kiralfy's Mazulm was the attraction at the Grand Opera House, but played to only fair business. It remains another week. Next week Albaugh's Shakespearean spectacle, A Midsummer Night's Dream.

The attraction at the National Theatre this week is James H. Wallick in The Bandit King and The Cattle King. Next week James O'Neill in Monte Cristo.

At the Standard Theatre The Ticket-of-Leave Man was presented by a poor co. with business to match. This week the Water Lilly's Specialty co. Next week Dore Davidson's Dr. Jekyll and Mr. Hyde.

The Folly and Burlesque co. appeared at the Central Theatre, but scarcely satisfied the patrons of the house. My own opinion is that it is the best female organization I ever saw in the house. The co. contains many really excellent artists, but although their merit could readily be discovered, the work required of them was beneath their powers. They simply lacked opportunity, and if this is afforded them they will make a good record. This week Harry Williams' co. Next week, the European and American Star Specialty co.

The record at Carncross' Opera House remains unchanged. Good business has continued without intermission. Change of bill this week.

At Forepaugh's Theatre The Lottery of Life was brought out with good financial results. The Flash Light was to have been the attraction for this week, but the management deemed the co. incompetent and The Sole Survivor was substituted. Next week, Muggs' Landing.

Items: Robt. E. Graham has not yet retired from the cast of the Crystal Slipper. He leaves at the end of this week, which will complete the engagement here, John Gilbert will then succeed him. Mr. Graham has for a long time been dissatisfied with his role, and is not fond of burlesque. He is considering an offer from Willard Spencer, to resume his old role of Gen Knickerbocker in the Little Tycoon, and will probably accept.—The new Kensington Theatre, which opened on Monday night last, was closed by the city authorities on Friday, on account of insufficient means of exit. The law will doubtless be satisfied and the house will probably be opened again this week.—It was rumored last week that May Yohe was married to Jack Mason, but I cannot vouch for the truth of the report, as I found it impossible to see either of the parties.—A rumor has also reached me that one of the new theatres has encountered financial breakers, but the news was received too late for verification.—Mamie Cerbi very acceptably filled the role of Mardi Gras in the Crystal Slipper last week, during the absence of Daisy Ramsden.—On next Thursday afternoon at the Grand Opera House Emma Juch will appear at a concert supported by Adele Aus Der Ohe, Victor Herbert and others. This is the first of a series of first-class concerts to be given during the season at this house.—At many of the theatres the election returns will be announced, and at the Central and at the Standard two performances will be given on election day.

CHICAGO.

The past week at most of the theatres has been decidedly commonplace as to attractions excepting those which held over. The Yeomen of the Guard had a much better attendance during its second week at the Grand, and there can be no question as to its success. The great trouble has been lack of singers. The co. improved very much in the presentation, but is still far from being as it should. The more the music is heard the better it is enjoyed. The opera remains another week. Rudolph Aronson's home co. in Nadjy 12th.

Effie Ellsler's new play, Lady Margaret, did not attract much attention at McVicker's. Her own work in the principal character was strong and even, but the supporting co. is deplorably weak. This week the new farce-comedy, Fashions, by H. G. Donnelly, will be seen at this theatre with what appears to be a good co. Mrs. Potter 12th.

Rosina Vokes and her clever assistants in refined comedy have had a capital welcome at Hooley's, the theatre being well filled at every performance. The triple bill has remained, with a change of piece twice during the week. This week Vernona Jarbeau in Starlight, with new songs. Johnson and Slavin's Minstrels 11th.

Kate Castleton's new skit, A Paper Doll, is by no means better than her other farce, and she has a good deal less to do in it than the patrons of the Opera House expected. Fortunately there are several members of the co. who are capable specialists, and they serve to make the trim and pretty star's light work less missed than it otherwise would be. Peter Dailey and Frank Tannehill are valuable members. This week, Tillotson's comedy co. in the latest frolic, Zig Zag; McCaull's Opera co. in The Lady and the Tiger 12th.

The Queen's Mate closed a remarkable run of five weeks at the Columbia, and the spectacle, with the fine setting, Lillian Russell and Marie Hilton, the fun of Paulton and Golden and the host of pretty girls will long be remembered. As to the singing, it was good, but the music had a touch of Black Hussar and Carmen in it. Quite accidental, of course. This week, Joe Haworth and a very strong co. will be seen in Bells of Haslemere, and if it makes a hit, it will be kept on for a run.

Pretty Marietta Nash, in Katti, the Family Help, did not quite fill the Haymarket at every performance, but she charmed all who saw her in her new piece. The co. is fair, and George Luria and Harry Bell are very good comedians. This week, He, She, Him and Her; Carleton Opera co. in Mynheer Jan, the new opera, 11th.

McKee Rankin and co. had a prosperous week at the People's, the play, The Runaway Wife, pleasing the patrons as much as anything this season. This week, their first appearance in America, The Nelson Great World co. of European novelties. The Paymaster 11th.

Harbor Lights had a successful two weeks at H. R. Jacobs' Academy. This week, Edwin F. Mayo in Silver Age.

One of the Bravest, a capital sensation drama, filled the Windsor. This week, Marietta Nash. Ada Gray 11th.

Dan Ryan will be at the Standard this week in The Long Strike. Next week, J. A Simon.

The Kimball Opera co. will be at the Criterion this week. This handsome theatre is constantly gaining in favor, and being in a thickly populated part of the city may be said to be a family resort. The management find some trouble in securing the class of attractions desired from the fact that many of the down-town places have absorbed the best things, but when a really meritorious show is at the Criterion the capacity of the house is tested. The season thus far has been better than ever before notwithstanding prices have been raised.

ST. LOUIS.

Mynheer Jan, the new opera by the composers of Erminie, was seen last week at the Olympic. The houses were good and everybody seemed to be pleased with the performance. Carleton was in good voice, and has some pretty solos. C. H. Drew has a good comedy role, and his topical song, "Few and Far Between," which he sings while suspended to a pole as a scarecrow, received numerous encores. Alice Vincent and Clara Wisdom have good roles. Clara Lane sang sweetly as Katrine. The costumes were rich and the stage settings unique. Erminie Saturday night, Nanon Sunday night. Estelle Clayton this week; Rose Coghlan next.

Jarbeau in Starlight had a fair week at the Grand. The play has been strengthened since last season, but is still very weak. Jarbeau is just as clever as ever, and her imitations of Mlle. Theo captured her audiences. Bessie Cleveland plays her role very acceptably. Harry C. Clarke's imitation of Henry Irving was fair, and Harry Standish made a hit as Jakey Strauss. Tin Soldier this week. Kate Castleton next.

Lost in New York still continues to tax the seating capacity of the house whenever it appears at one of our theatres. On the first night it played to the largest audience gathered together this season at Pope's, and the audiences kept at the same high standard all week. Patrice is fast coming forward in the soubrette line, and as she, the tank and the steamboat are the principal attractions in the play, she deserves to be starred. McKee Rankin this week; A Night Off next.

Still another melodrama at the People's last week. It seemed to please the patrons, and a fair business was the result. Odell Williams was excellent as the exponent of the Southern gentleman. Gracie Emmett did good work. The play was well staged and the crack of the revolver was not heard too much. Kimball Merrie-makers this week; C. E. Verner next.

At the Standard Hyde's show did a large business. Helene Mora was the best feature in the performance. She is the possessor of a wonderful baritone voice. The act of Smith and Lord is very funny. Nobody's Claim this week.

Items: Alonzo Hatch left Jarbeau here to join the Boston Ideals, Edward Temple, late stage manager of the Duff co., takes his place.—Harry Standish, of the Jarbeau co., was warmly entertained by friends last week, who remembered him as the stage manager at Uhrig's Cave two seasons ago.—Mr. Leach, Grand Exalted Ruler of the B. P. O. E., spent Sunday here and was tendered an informal reception by the local lodges.

CLEVELAND.

J. M. Hill's A Possible Case co. has drawn good-sized audiences to the Opera House all last week. The cast is perfect and the play and artists, especially Georgie Drew-Barrymore, M. A. Kennedy and W. H. Thompson, were highly commended by the local critics. Mrs. J. B. Potter 8-10; Fanny Davenport 12th.

The MacCollin Opera co. numbers several artists of reputation, but needs a prima donna, Fanny D. Hall not filling the requirements. The productions of the week at the Park were Iolanthe, Mikado, Musketeers and Bohemian Girl. MacCollin, as everyone knows, is a clever comedian. Leslie Apple, the tenor, has a fair voice but his attempts at acting are funny. The MacCollin co. remains another week, reviving The Mascotte and Patience. Next week, Creston Clarke.

That comical genius, J. B. Polk, has had a week of big business at H. R. Jacobs' Theatre. Polk plays with his usual unction and is admirably supported, particularly by John Woodward and Mary Davis. Harry Ellsler's Aladdin co. this week. N. S. Wood next.

Pete Baker has revived the business at the Columbia. Large houses witnessed the presentation of The Emigrant. Baker continues to remind one of Emmet in his prime. Baker's play has been reconstructed and goes well. The costuming of the piece is fine, and the support fair. Mattie Vickers this week. Reilly and Wood's variety co. next.

W. J. Coggswell is at the Academy of Music this week in The Wild West, and a co. of specialty people fill out the bill. Business large.

Items: Joe Haworth has gone to Chicago to play in The Bells of Haslemere.—Daisy Beverley of this city will join the Lewis Dramatic co.—H. R. Jacobs was in the city last Friday, going hence to Chicago.—Chauncey G. Pulsifier of this city has become the manager of Tom J. Farron, who will star in Help. Joe Murphy's old piece.—W. Scott Robison and J. S. Cockett, publishers of the *Sunday World*, have bought a half interest in the lease of the Columbia Theatre. Mr. Cockett has been the press agent of the theatre, and will retain that connection.

PITTSBURG.

The week which was brought to a close 3d was apparently the most disastrous one thus far this season for both the Grand Opera House and the Bijou. Arabian Nights was the attraction at the former, while Fashions held forth at the latter. The Academy did a fairly good business with John Kernell and an ordinarily good variety co. Bartley Campbell's My Partner played to large business at Harris'.

Sprightly Lotta is at the Grand this week, and James O'Neill in Monte Cristo is doing business at the Bijou. Mrs. McKee Rankin is at Harris', and the Rentz-Santley comb. is at the Academy.

Items: The Wilbur Opera co. comes to Harris' 12th.—The Pearl of Pekin follows James O'Neill at the Bijou.—The Ruling Passion played McKeesport, Pa., 3d, to good business.—Fred Warde follows Lotta at the Grand.—Louie Fuller, of the Arabian Nights co., will shortly go to Europe.—Arlie Latham, the baseball player, joined the Fashions co. here 1st.—Ben Tuttle, of the Pearl of Pekin co., is in town.—Skipped by the Light of the Moon comes to Harris' 12th.—Mrs. McKee Rankin will play only four matinees at Harris' this week.—Gus Hill's World of Novelties follows the Rentz Santley co. at the Academy.

NEW ORLEANS.

W. J. Gilmore's Twelve Temptations opened at the St. Charles Theatre 28th to the biggest house of the season. Good business all week. Lily Clay's Gaiety co. this week.

At the Academy of Music E. M. Gardiner's co. presented the Streets of New York with fair success. Frank Kilday is playing Badger satisfactorily. W. J. Scanlan this week.

That bright little ray of sunshine, Minnie Maddern, closed an excellent week's business at the Grand Opera House 3d. Caprice and In Spite of All were presented; co. is good. Kate Claxton this week; Webster and Maeder's Troubadours next week.

A Pair of Kids and Ezra Kendall did not get left at the Avenue Theatre. Goodyear, Cook and Dillon's Minstrels this week.

Minstrelsy, with Goodyear, Cook and Dillon's co. as its exponents, held the boards at Faranta's last week, Grizzly Adams and his co. will make things hum this week.

Robinson's Dime Museum was formally opened for the season 3d. A constant stream of visitors kept the place well filled. The attractions were good.

The French opera season will open early this month. The manager is now in the city getting things ready. The troupe has arrived in New York, and will be here in a day or two.

Items: Dr. Kane, the veteran chronicler of theatrical events, was in the city last week, getting facts for his forthcoming book.—Kate Claxton, in response to popular request, will produce The Two Orphans at the Wednesday matinee during her engagement at the Grand Opera House this week.

SAN FRANCISCO.

Oct. 30.

Rice's Corsair is a sensation. It is extremely beautiful in all its features. Picturesque to a marked degree, and it is greatly profitable as a production. The Haverly-Cleveland Mastodon Minstrels 5th, for two weeks.

The World Against Her was produced for the first time in San Francisco last night at the Alcazar before a crowded and satisfied audience.

Natural Gas is in the second and last week at the Bush. It is attractive to large houses, and is well received by the critics. Daniel Sully comes 5th.

Three Musketeers will be kept on at the Tivoli until the 8th, when the Mask Ball will succeed, with Helen Dingeon, Campobello, Ida Valerga (her debut), Mamie Taylor, Henry Norman, Edwin Stevens and Robert Evans in the cast. Then Lucia.

Items: Ted (four-figure) Marks left yesterday in the advance interest of Rice's Corsair.—It is said that Richard Stahl, the impressario, will wed a rich and attractive young lady of San Francisco society on the 14th.—The father of Jacob Gottlob is dead, and there are other heavy hearts besides the sons'.

CINCINNATI.

The Casino Opera co. closed a very profitable week at the Grand 3d, Erminie and Nadjy comprising the repertoire for the engagement. Marie Jansen's work in the latter opera and Francis Wilson's Cadeau in Erminie were the features of the week, while Pauline Hall was warmly received by her Cincinnati friends. The operas were mounted in superb style, the ballroom scene in Erminie being a marvel in the way of stage effect. This week Kate Castleton in A Paper Doll. Conried Opera co. next week.

At Heuck's this week Lights and Shadows, with May Newman in the leading role. Harbor Lights next week.

It's a safe wager that the Scarlet IX. comb. will never get a return date at Havlin's. Business was simply wretched during the week, but not a whit worse than the entertainment afforded. The play was inferior and the cast considerably below mediocrity. This week The Ruling Passion. A Tin Soldier next week.

Aladdin, which constituted the week's attraction at Harris' Theatre, was nicely staged, and the attendance was large throughout the engagement. This week One of the Finest, with Edward M. Ryan in the leading role.

Manager Will Fennessy, of the People's, is possessed of a lexicon containing no such word as fail, and consequently when the World Novelty comb., booked at the People's last week, went to pieces in Chicago the week preceding, the young manager secured, after some lively telegraphic work, a comb. styled the Meteors, which filled out the week with satisfactory results to all concerned. Gus Hill's World of Novelties this week. Next week May Howard's Burlesque co.

A New Tramp in Town closed 3d at the Standard. The specialties of David McCord and Laura Moore's acting were the features of the week.

Items: Al. Miller, at one time treasurer of the Vine Street Opera House, is minus some $800 expended during a several weeks' season as manager of Miller's Specialty comb.—Manager George Baker, of Harris' Theatre, celebrated his thirty-ninth birthday on the 2d inst, and entertained his newspaper friends in royal style.—E. S. Laurie joined the New Tramp in Town comb. during its stay at the Standard and will do the leading heavy role.—The Blondell Standard Theatre co., under the management of A. C. Adams and Charles S. Smith, will begin its season 25th, the repertoire embracing Wrestling Joe and Jim Bowie.—Lewis Ballenberg, director of the Cincinnati Orchestra, was presented with a handsome gold medal 3d by his confreres.

BALTIMORE.

At Holliday Street Theatre last week Creston Clarke attracted fairly large audiences. His impersonations all bear the stamp of true genius, and lack but the finish which the riper experience of maturer years will surely bring. He is an earnest, painstaking actor, and his energy is bounded only by the limits of his physical strength, so that the prediction for him of a brilliant future and a foremost place among the tragedians of the age is perfectly safe. Victory Bateman, his leading lady, rendered him efficient support. Rankin Duvall, of this city, who is a member of Mr. Clarke's co., played well the parts allotted him, and is a promising young actor who will undoubtedly make his mark in the profession he has chosen. The Stowaway this week. Next, the Bostonians.

Amberg's Thalia Opera co. had a very successful week both artistically and financially at Ford's Opera House last week. A Parlor Match this week. Next, The Crystal Slipper.

Harris' Academy of Music had large audiences last week to witness Around the World in Eighty Days. Barry and Fay this week. A Possible Case next week.

Bryant and Byrnes' New York Specialty co. had a fairly good week's business at Forepaugh's Temple Theatre last week. This week Muggs' Landing. Next, On the Frontier.

Ten Nights in a Bar-room drew the usual large crowds to Kelly's Front Street Theatre last week. This week, A Boy Hero. Next, Frank I. Frayne in Kentucky Bill.

Business was tolerably good at Kernan's Monumental Theatre last week. The Rentz-Santley Burlesque co. was the attraction: This week Reilly and Woods' Big Show. Next week, the English Folly co.

Items: The Lyceum Theatre opens 19th with the Lyceum Opera co. in a repertoire of comic opera. Jeannie Winston will be the star. It is announced that Miss Winston will essay the part of Rosalind in As You Like It during the season of opera at the Lyceum.—Election returns were announced at the different theatres here on election night. Ford's Opera House displayed the latest bulletins in the lobby. Manager Kernan, of Kernan's Monumental Theatre, gave an extra performance at midnight last Tuesday, and had the latest returns read from the stage during its continuance.—Manager Dan A. Kelly begins his annual tour 19th, playing After Seven Years.—William Barnie, the manager of our Baltimore Baseball Club, has been appointed treasurer of the Lyceum Opera co., which is playing this week in Richmond, Va.

LOUISVILLE.

Nat C. Goodwin in Lend Me Five Shillings, Turned Up, Confusion and A Royal Revenge drew very large houses at Macauley's last week. The latter play is a new departure for Goodwin and emphasizes his versatility. It was a thoroughly artistic performance. It is significant of his advance in his profession that he makes so creditable a showing in parts so intimately associated with recollections of Lawrence Barrett and Joseph Jefferson. The supporting co. is good, particularly George Roberts, John T. Craven, Lillian Lee and Estelle Mortimer.

At Harris' Hassan's One of the Finest had a fair week. This week Skipped by the Light of the Moon.

Walter S Sandford in Under the Last was the attraction at the New Buck to about half houses last week. The specialty business was well done, and the trained dog a good card. The play very trashy. The American Specialty co. this week.

Items: Annie Adams, soubrette with Charles Erin Verner, is an invalid, and is resting here.—The tank with One of the Finest was not used at Harris' on account of a protest of merchants occupying the lower floor of the building, who threatened legal proceedings. Quite a realistic river scene was made up by stock scenery.—Wilbur Adkins, the new business manager at Macauley's, is becoming very popular. His striking resemblance to Nat Goodwin was extensively remarked during the comedian's stay.—John T. Craven and R. G. Wilson were members of Barney McAuley's stock co. when the theatre was first opened. Mr. Craven was called upon to play the leading part in Turned Up at very short notice while here, and he did it well.—George Roberts has joined the Goodwin co., and will in the future play the leading juvenile parts.—Georgia Davids will open her season at Macauley's.

BROOKLYN.

Seeman and his Electra co. had a fairly successful week at the Grand Opera House. The performances were good of the kind, and had the co. been better known here business would undoubtedly have been large. The return engagements of The Two Sisters commenced on last Monday evening. The cast was the same as on the previous production of the play, except that Eugene Jepson was substituted for Frank Mordaunt. Although it was the night before election day the audience was of goodly proportions. Next week, Mathias Sandorf will have its first Brooklyn production.

Crowded houses were the rule at the Park Theatre last week, Thatcher, Primrose and West's Minstrels being the attraction. On Monday night The Wife was produced for the first time in Brooklyn. The election excitement seemed to have no effect on the business, for the house was filled in every part. Next week, Annie Pixley.

At the Brooklyn Theatre the Australian Novelty co, did well last week. On Monday evening Oliver D. Byron's new play, The Upper Hand, received its first production. Mr. Byron's sanguine anticipations regarding this drama seem likely to be realized. The play has plenty of "go," and will probably become as popular as Across the Continent. There is a snow scene, a real blacksmith's forge, and other more or less startling scenic effects, and the drama has some literary merit, too. An interesting, if not particularly original, story is told, and in the last act vice is punished and virtue rewarded in the most approved fashion. Why shouldn't The Upper Hand succeed? Mr. Byron's co. this season is a very good one, and has evidently been thoroughly rehearsed. The careful manner in which the piece was put on the stage is deserving of all praise. The Bandit King next week.

Henrietta Berleur's week at the Criterion Theatre was, all things considered, quite successful. J. B. Polk and Mixed Pickles did fairly well on Monday evening.

Manchester's Night Owls are always sure of good business at Hyde and Behman's, and their success last week was a foregone conclusion. A specially selected co., headed by Jack McAuliffe, opened on Monday evening. The audience was large.

Storm-Beaten did well at the Standard Museum last week, as it has on several previous occasions. Excellent business greeted the Big Four and Wildcat Ned co. on Monday evening.

Lydia Thompson and Penelope had a fair audience at the Academy of Music on Monday evening. The co. is to play all the week, except on Wednesday evening, when the Amaranth Society will present Pygmalion and Galatea.

Items: The Novelty Theatre is to be rebuilt next Summer.—Alice Shaw, the whistler, is to give a concert at the Academy Nov. 13.—Col. Sinn has recommenced his war against the speculators.

JERSEY CITY AND HOBOKEN.

Academy of Music: May Wilkes in Gwynne's Oath did a good business last week. Ivy Leaf this week.

HOBOKEN.

At Jacobs' Theatre a very fair business was the result of Corinne's engagement last week. The little lady assumed the title-role in Monte Cristo, Jr., and gave great satisfaction. This spectacular production was, however, heavily handicapped by the free political displays on the streets, otherwise a "standing room only" business would have been done all week. This week Frank Frayne and his collection of trained animals will present Mardo. His co. is a good one, and with the quadrupedal accessions will no doubt attract good business.

Seigfried Cronheim presented Harry Kernell's comb. at his theatre all last week, and wound up with a sacred concert by the same co. Sunday afternoon and evening. The specialists were all good and gave great satisfaction. This week the Magnini Brothers comb. will endeavor to please the patrons of this house, and will doubtless succeed, as the cast contains the names of several excellent vaudeville performers.

Both houses had the elections read from the stage election night.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

ALABAMA.

ANNISTON.

Noble Street Theatre (Joe Physioc, manager): Gorton's New Orleans Minstrels Oct. 31. A poor performance to fair business. Grau's Comic Opera co. 2-3 to large business. Sol Smith Russell in Entranced 7th. Howe's New London Museum and Menagerie 13-14.

Item: Hennessey Brothers (Frank and James) joined Gorton's Minstrels at Washington, Ga.

HUNTSVILLE.

Opera House (Murrey and Smith, managers): Al. G. Field's Minstrels Oct 31-1, to the best business of the season.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Kate Claxton with a good company appeared Oct. 31 in The World Against Her and Two Orphans. Large and enthusiastic audiences.

Casino Theatre (Harry Walker, manager): Minnie Wallace Burlesque co. to good business week commencing 29th, presenting Robinson Crusoe. This week Foreman and Morton's comb, in The Hermit.

Avondale Opera House (Mr. Scholz, manager): Lilly Clay's Burlesque co. to standing room only.

Items: B. Cross, representing Robt. Mantell, was elected a member of the Birmingham Lodge of Elks on last Friday night.—The Elks will tender the Grau Opera co. a reception at their rooms on next Sunday night. Mr. Grau, Fred Frear and others of the Grau Opera co. hold membership in the local lodge.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Frank Kildare in Streets of New York Oct. 26-27 to slim business. Zozo, the Magic Queen, drew a very large house 29th.

SELMA.

Academy of Music (Louis Gerstman, manager): Prof. Burk's trained horses to very good business Oct 29-30. Zo Zo 2d, to excellent business. Grau's Opera co. 7th, Sol Smith Russell 8th.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilzheim, manager): Carrie Tutein in Struck Gas to a large house Oct. 27. She made a favorable impression. Nellie Free in Silver Spur 29th to fair business. Miss Free and co. pleased the audience. Roland Reed 5th; T. W. Keene 10th; Two Old Cronies 12th.

HOT SPRINGS.

Opera House (J. L. Butterfield, manager): Newton Beers in Lost in London Oct. 24-25 to medium houses. Carrie Tutein in Struck Gas to a small house 26th. Harry Pepper's ballads were generously applauded. Lizzie Evans presented to an overflowing matinee Our Angel and The Buckeye to medium house 27th. Harry Wilson as the landlord of the Buckeye makes an interesting and amusing character. Nellie Free and a good co. presented Silver Spur 31st to light business. The merits of the performance deserved better attendance.

Items: May Wentworth, of Lizzie Evans' co., was a cousin of the late Long John Wentworth of Chicago. During the lifetime of the millionaire Major he published a history of the Wentworth family in America, tracing his descent to the titled family of that name in the English peerage.—Damon Clarke, editor of the Fayetteville (Ark.) *Republican*, on short notice acceptably filled a part in the cast of Our Angel in Lizzie Evans' co., and assisted at all engagements in this State.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): The Silver Spur drew a fair audience Oct 27 Nellie Free in the leading role was well received. Struck Gas to very light business 29th. Roland Reed 2-3; Two Old Cronies 10th.

FORT SMITH.

Grand Opera House (George Tilles, manager): Carrie Tutein in Struck Gas played to fair business Oct. 30. Jane Coombs 5-6; Wilson's Minstrels 8th.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lescher and Hyde, lessees): The Haverly-Cleveland Minstrels played to big business on return engagement Oct. 21. Prof. McKeown, horse tamer, held the boards 25-26. Hallen and Hart's Later On 30th.

Items: Harry Palmer, G. F. Kendall and James Carpenter join Haverly-Cleveland at Los Angeles.—The misunderstanding that has been existing between Manager Plato, of our theatre, and Manager Wyatt, of Los Angeles, has been satisfactorily settled, and we are happy once more.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Cleveland-Haverly Minstrels played to big houses during the week of Oct. 22. The Webster-Brady co. drew a large house 28th with She as the attraction. Wm. A. Brady's version of this play received its initial performance in this city some little time ago, since which it has been reconstructed for the better. Louis James and Marie Wainwright last week in repertoire to good business.

Academy of Music: Mons. Philippe Salvini's unique attractions, consisting of trained monkeys, goats, dogs and ponies, held forth here to big houses week of 22d.

Items: Mr. T. W. Okey, who has managed the Academy of Music for several months past, has severed his connection with the house, and, according to present indications, it looks as if the house would be without a manager for some time to come. The attractions that were booked with Mr. Okey have been cancelled.—It looks as though the new Los Angeles Theatre would be completed in a few weeks. Mr. Frank H. Gassaway is to be the manager and he will have a very pretty theatre in a central location.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Louis James and Marie Wainwright gave four performances week ending Oct 22d, opening in Othello to a good house. The next night Much Ado About Nothing to a packed house, and two performances of School for Scandal on Saturday. Dan'l Sully 2d.

SACRAMENTO.

New Metropolitan Theatre (C. P. Hall, lessee): Louis James and Marie Wainwright appeared in Othello, Much Ado About Nothing and School for Scandal Oct. 22-24. This is the best attraction we have had since the Davenport engagement, and large audiences greeted the stars at each performance. Dan Sully in Daddy Nolan and Corner Grocery 29-30.

COLORADO.

DENVER.

Held by the Enemy was the attraction at the Tabor week of Oct. 22. Business good. Maggie Mitchell is renewing her old-time success. Her new play, Ray, has taken well. Miss Mitchell's co. is efficient. Robson and Crane with The Henrietta this week.

At the Denver Theatre, formerly Music Hall, the stock co., which held forth at the Musee, is playing Two Orphans at thirty cents for best seats. George Wessells still leads the co.

ASPEN.

Rink Opera House (E. C. Rice, manager): Held by the Enemy drew a large and well pleased audience Oct. 30. Maggie Mitchell 15th.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The poorest comb. that ever inflicted this management with a booking was the Burr Oaks co., and after struggling through two nights, 28-30, they displayed good sense by disbanding and returning to New York. Cora Tanner's excellent co. in Fascination delighted large audiences 1-3. The entire co. is excellent. Passion's Slave 5-7.

Academy of Music (Ward and Potter, managers): Dixey in Adonis packed the house 1st, giving entire satisfaction. Margaret Mather and Stetson's Opera co. are the next attractions.

Items: Harry Cushman, of this city, ahead of Winnett's Passion's Slave, was in town last week renewing old acquaintances.—Eva Thompson, also of this city, is with the Dixey co.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Cora Tanner in Fascination Oct. 29-31 played to big houses. Miss Tanner was called before the curtain frequently and enthusiastically received. Lydia Thompson 7th.

BRIDGEPORT.

Hawes' Opera House (R. Tomlinson, manager): Julia Marlowe in Ingomar Oct. 31. Miss Marlowe created a very favorable impression, and Manager Tomlinson booked her for a return engagement. Margaret Mather 19th: Thatcher, Primrose and West 13th; Stetson's Opera co. 14th.

Proctor's Grand Opera House (Proctor and Belknap, managers): Jennie Calef had very fair houses last week. James Keane, who was to have opened here 5th in the new Burr Oaks, disbanded in Hartford. Henrietta Berleur 8-10; Atkinson's Peck's Bad Boy co. 12-14; Edwin Arden 15-17.

MERIDEN.

Opera House (T. H. Delevan, manager): Julia Marlowe in Twelfth Night to fair business Oct. 30. Harry Dixey to $900 house 31st. This week, Margaret Mather.

WATERBURY.

Jacques Opera House: Shadows of a Great City Oct. 30, with Annie Ward Tiffany as Biddy Ronan, delighted one of the largest audiences of the season. Drifting Apart 6th.

THOMASTON.

Thomaston Opera House (Thomas A. Gotsell, manager): The Julien Comedy co. played here 1-3 and gave general satisfaction. Only a Farmer's Daughter 17th.

DAKOTA.

WATERTOWN.

Ransom co. in My Geraldine to a good house 27th. Milton Nobles and co. Nov. 5-6.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Helen Blythe in Catherine Howard to a small but well-pleased audience Oct. 27. Edwin Barbor in A Legal Document 29-30 to excellent business. Mr. Barbour as Ignatius Foxglove, and Miss Ethel Hogsden as Ruth Templeton, deserve special mention. Milton and Dollie Nobles 2-3. They had a good advance sale.

HURON.

Grand Opera House (O. P. Helm, manager): Beach and Bowers' Minstrels played to one of the best houses of the season Oct. 20.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Francesca Redding and a good supporting co. appeared in a varied repertoire all last week to remarkably large business. The house was well filled at each performance and the audience well pleased. Ten Nights in a Barroom 7-10; Jeannie Winston in opera 12-14; On the Frontier 15-17.

Items: Francesca Redding, assisted by her genial manager, Brooke Hooper, tendered a reception and banquet to her many friends in this city Nov. 2, after the evening performance. A very pleasant time was enjoyed by the guests.

DISTRICT OF COLUMBIA.

WASHINGTON.

Margaret Mather drew good houses at the National last week, in Romeo and Juliet, Leah, Lady of Lyons Honeymoon and Macbeth, and was liberally applauded, receiving several calls each evening. This week, Julia Marlowe, opening in Ingomar. Hole in the Ground, next.

Our people did not think much of The Stowaway at Albaugh's. That is, anyone sitting below the gallery. A good deal of noise was made up there. The co. was good enough. Marion Elmore, as a pert boy, scored a hit. The Dark Secret next, followed by the Bostonians. For the latter we are truly grateful. Dorothy, Don Pasquale Mignon, Fatinitza and Bohemian Girl will be given.

Zitka, a bad play, was not made better by an indifferent co. at Harris'. The houses, as usual, were good, however. The Czar of Mr Commerford was awfully funny. Jennie Calef, always popular at this house, this week. Hardie-Von Leer, next.

The Folly and Burlesque co., in Monte Cristo, Jr., and La Mexicana, at Kernan's this week.

FLORIDA.

PENSACOLA.

Opera House (R. F. McConnell, manager): A Pair of Kids appeared to fair-sized houses Oct. 26-27.

Item: Manager McConnell has again taken charge of the Opera House.

GEORGIA.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Kate Claxton made her appearance before a good audience Oct. 27 in The World Against Her. A large and fashionable audience greeted Robert Mantell 30th. Lilly Clays Gaiety co. 1st. The Chattahoochee Valley Exposition opens here 13th.

MILLEDGEVILLE.

Opera House (Walter Paine and Co., managers): Closed last week. Janauschek in Lady Macbeth Nov. 14.

ATLANTA.

De Give's Opera House (L. De Give, manager): Kate Claxton appeared Oct. 29-30 in The World Against Her and The Two Orphans to good houses. Mr. and Mrs. W. J. Florence 2-3 and Saturday matinee. It has been a number of years since these distinguished representatives of the stage have appeared here, and we hope their cordial reception will induce them to come oftener. The business was splendid. Twelve Temptations and Prof. Burk's Thoroughbreds are the next attractions.

MACON.

Academy of Music (H. Horne, manager): Robert Mantell 1-2 in Monbars and Othello. The audiences were large and appreciative. This is the first performance of Othello the co. has given this season. In Monbars both star and co. appear to much better advantage.

Item: J. H. Alliger states that work on the new theatre at Crumps Park is progressing rapidly. He hopes to open the season some time after Christmas.

WEST POINT.

Grand Opera House (W. B. Higginbotham, manager): Weston Brothers in Way of the World played to fair business 1st. Prof. Burks, with his trained horses and dogs, to the largest house of the season 2d.

AMERICUS.

Glover Opera House (G. W. Glover, manager): Ezra Kendall in A Pair of Kids 7th. Palmer's Jim the Penman 13th.

ILLINOIS.

CAIRO.

Opera House (Sol A. Silver, manager): The house was closed last week.

Items: New scenery is being painted and the chairs have lately been upholstered in red plush.—M. R. Kuehne for his efficiency as stage manager deserves great praise and it is with pleasure that we see him back in his old position for the season's work.

CANTON.

Opera House (C. N. Hinkle, manager): John Dillon 8th.

ELGIN.

Du Bois Opera House (Theo. Swan and F. E. Allen, managers): The excitement of the present campaign has been very disastrous to the theatrical business the past few weeks. Charles Erin Verner, like his predecessors, drew but a small house 2d to witness his version of Shamus O'Brien. The audience was favorably impressed with the star and his co. The He, She, Him and Her co. and a mammoth Republican parade will strive for the ascendency 3d, with chances very much in favor of the Republicans I am afraid. Next week the A. R. Wilber co.

ROCKFORD.

Opera House (C. C. Jones, manager): He, She, Him and Her to a fair-sized house Oct. 31.

STREATOR.

Plumb Opera House (J. E. Williams, manager):

C. E. Verner in Shamus O'Brien brought out a good attendance 30th.

FREEPORT.

Germania Hall (H. J. Moogk, manager): The Gibney, Gordon and Gibler Comedy co. played here all last week to poor business. Standard Theatre co. (Ramage and Freeman) 12th, week.

AURORA.

Laura Joyce in Muggs' Landing and Kindergarden Oct. 24-25. He, She, Him and Her 2d.

QUINCY.

Opera House (P. A. Marks, manager): Sisson and Brady's co. 1st in Little Nugget to a large house. Miss Sisson as Little Nugget made a decided hit. The supporting co. is fair. Helen Blythe 8th; P. F. Baker 9th; Gilmore's Band 16th; Struck Gas 17th.

GALESBURG.

New Opera House (Bailey & Winans, managers): A. R. Wilber's Dramatic co. for the past week played to standing-room only and giving the best of satisfaction. One of the Bravest 14th; Thos. W. Keene 24th.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): Charles E. Verner as Shamus O'Brien Oct. 31 to medium business. George H. Adams in He, She, Him and Her to a large and well pleased audience 1st.

DANVILLE.

Grand Opera House (William Stewart, manager): John Dillon co. in Wanted the Earth 2d; Skyscraper 3d. Mr. Dillon is a great favorite here.

JOLIET.

Opera House (R. L. Allen, manager): Charles Erin Verner in Shamus O'Brien Oct. 29; small but appreciative audience. Elliott's European co. in first-class variety played 2-3. Each performance gave perfect satisfaction to small houses.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Dashon Opera co. drew large houses all last week.

INDIANA.

VINCENNES.

Opera House (Frank Greene, manager): Beacon Lights to fair business Oct. 27. The audience was well-pleased. Skipped by the Light of the Moon played against a large torchlight parade, 31st, and consequently the business was light.

LOGANSPORT.

Opera House (William Dolan, manager): Hanlon's Le Voyage en Suisse drew a good house Oct. 29. Ollett's Specialty co., 10th; Kate Castleton, 12th; Bartley Campbell's Fate 15th.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): The Hanlons in Le Voyage en Suisse Oct. 31 played to good business. The house will now remain closed until the election is over.

Item: Notices have been posted in the upper galleries and corridors, signed by Lessee Dickson and Manager Naylor, that hereafter all persons indulging in yelling, whistling, cat calls, etc., will not only be ejected from the house but arrested for disorderly conduct. Manager Naylor says that strict order must prevail in the galleries if he has to call on the entire police force for assistance and it costs all the management is worth. The patrons of the house are loud in their praise of Mr. Naylor for taking this decisive step to abate the nuisance.

EVANSVILLE.

Apollo Theatre (John Albecker, manager): McCabe and Young's Minstrels 9-11.

IOWA.

FORT MADISON.

At the Bennett Little Nugget to a fair-sized house Oct. 27. Rentfrow's Jolly Pathfinders at popular prices all last week to good business.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Jane Coombs in Bleak House Oct. 19th; business fair. Michael Strogoff, first time in Oskaloosa, to good business 27th. Little Nugget 29th, and Murray and Murphy 1st, to fairly good business, giving great satisfaction. Owing to cancelling of dates the house will be closed for the next two weeks.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): Helen Blythe in Catherine Howard Oct. 26 to a small house. The co. is not up to the requirements of the play. Johnson and Slavin's Minstrels packed the house 27th. Milton and Dollie Nobles presented from Sire to Son and Love and Law 31-1 to good business. Murray and Murphy in Our Irish Visitors 13-14.

Academy of Music (Ed. M. Lord, manager): George Ober in Dr. Jekyll and Mr. Hyde 27th to a smaller house than the performance merited, due to counter attractions. Edwin Stuart's Theatre co. opened a week's engagement 29th to standing-room only. Business good all the week. The costumes worn by Miss Stuart deserve especial mention and were much admired by the ladies. Beach and Bowers' Minstrels 5th. Barbour's Legal Document co. 8th.

Items: W. A. Mahara, of Beach and Bowers' Minstrels, was in the city this week.—The Peavey has good open time for holiday week and after Jan. 3.—Mr. Lord, of the Academy, has engaged Professor Pederson and brother, late of the Royal Orchestra of Denmark, and they will hereafter play at his house.

FORT DODGE.

Fessler Opera House (W. R. Musgat, manager): Helen Blythe and co. Oct. 30 to a very poor house. The acting of Helen Blythe from beginning to end was up to the highest standard. Her support was excellent.

LEMARS.

Dr. Jekyll and Mr Hyde, by George Ober, pleased a large audience Oct. 26. Helen Blythe entertained a delighted audience 29th. The Barbour co. in A Legal Document 2d.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Michael Strogoff Oct. 25 to good business. Mrs. Langtry in As in a Looking Glass 1st at advanced prices. Little Nugget 19th.

Foster's Opera House (William Foster, manager): Closed since Oct. 25. Frank Daniels' Little Puck 9th; Le Voyage en Suisse 10th; Little Tycoon 12th; Held by the Enemy 14th.

Capital City (W. C. Ross, manager): Dark the past week. Edwin Stuart co. week 12th.

MUSCATINE.

Turner Opera House (Barney Schmidt, manager): Rentfrow's Jolly Pathfinders week of Oct. 22 to crowded houses. Murray and Murphy 30th to a small audience. Pete Baker Nov. 6 in A German Emigrant. Dick Sutton's Uncle Tom Cabin 17th.

BOONE.

Phipps' Opera House (Fred. L. Shelters, manager): Helen Blythe was greeted by a large audience Oct. 31, and by her fine acting won the admiration of all. The support was good throughout. The only fault to be found was the setting of the stage, modern articles of furniture being used in a mediaeval scene. Aiden Benedict's Monte Cristo 7th; Rhea 17th.

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Murray and Murphy to a good house Oct. 27. The Hanlons' 6-7.

Turner Opera House (Charles T. Kindt, manager): Mrs. Langtry in As in a Looking-Glass played to a large house at advanced prices 31st. Frank Daniels in Little Puck next.

CRESTON.

Creston Opera House (J. H. Patt, manager): Hilarity drew a packed house Oct. 31. Some of the specialties are first-class, and the orchestra superb. Murray and Murphy Nov. 7.

IOWA CITY.

Opera House (J. N. Coldren, manager): Murray and Murphy in Our Irish Visitors delighted a packed house 2d. Co. good.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Johnson and Slavin's Minstrels to a crowded house Oct. 27th. Milton Nobles and co. had a packed house in Sire to Son 29th.

KANSAS.

ARKANSAS CITY.

Fifth Avenue Opera House (L. M Crawford, manager): Mrs. Langtry in As In a Looking-Glass played to an immense business Oct. 27. The White Slave 28th to good business. Gilmore's Band 3d.

Highland Hall (W. H. Anderson, manager): Davy Crockett Nov. 12.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Frank Jones' Si Perkins co. to full house Oct. 27. Prescott-McLean co. 31st; Boston Quintette Club 3d.

HERINGTON.

Herington Opera House (H. H. Griswold, manager) Wills, Henshaw and Ten Broeck in Two Old Cronies to a large and enthusiastic audience Oct. 27.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): White Slave to a good house Oct. 26. The stars are not up to their parts. Wills, Henshaw and Ten Broeck in Two Old Cronies to fair business 31st. A Night Off 10th; Si Perkins 13th; Prescott-McLean 20th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Carrie Tutein in Struck Gas drew a light house Oct. 31. Gilmore's Band drew the largest house of the season 1st. Two Old Cronies 3d; Michael Strogoff 7th; Wilson and Rankin's Minstrels 10th; George Ober 13th.

SALINA.

Bond's Opera House (T. L. Bond, manager): Two Old Cronies to fair business Oct. 26. Si Perkins 1st to a moderate house. Boston Quintette Club 9th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Prescott-McLean co. in Virginius, Ingomar and Romeo and Juliet Oct. 26 27. The performances were excellent and curtain calls the rule. Emma Juch Concert co. 30th in grand concert, giving, in addition to the conventional concert numbers, selections from Faust in costume. Mr. Herbert, the cellist, and Miss Aus der Ohe, pianiste, divided the honors with the fair principal. The event of the season, however, was Spenser's Little Tycoon 1-2. The opera was new here, the costumes bright and pleasing, the music lively and catchy throughout and the acting and chorus work above the average.

Grand Opera House (E. H. Macoy, manager): Augustin Daly's A Night Off 1-2. In spite of having been seen here before it seems to have lost none of its drawing powers. The co. is really a great one. Robson and Crand in The Henrietta 3d.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): The White Slave drew a fair-sized house Oct. 25. The scenery is much admired. Mrs. Langtry 27th had the largest house of the season, standing room being in demand after eight o'clock. The general opinion here is that Mrs. Langtry is handsome and wears some elegant gowns, but she is not an actress. Aside from Charles Coghlan her support is weak. The Emma Juch Concert co. came to fair business 29th. Two Old Cronies had a good house 30th.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Little Tycoon to good houses Oct. 29 30. Emma Juch's Concert co. delighted a large audience 1st.

McPHERSON.

McPherson Opera House (E. L. Williams, manager): Boston Quintette Club Oct. 29 to a fair house. Si Perkins 2d.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Marie Prescott and R. D. McLean Oct. 25 in Romeo and Juliet to good business; performance excellent. Si Perkins 26th. The Juch Operatic Concert co. gave an exceptionally fine performance to a fine house 31st.

NEWTON.

Ragsdale Opera House (J. M. and T. P. Ragsdale, managers): An amateur opera co., composed of local talent, under the direction of H. A. Baker of Chicago, rendered The Mikado to crowded houses and gave entire satisfaction Oct. 26-27. It was by far the best amateur performance of the opera we have ever seen. The Two Old Cronies co. in their laughable musical extravaganza played to small business 29th. The Prescott-McLean co. in Merchant of Venice 1st. Gilmore's Band 5th.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): Closed last week. McCabe and Young's Minstrels 3d; Ranch 10 5th; Robert Downing in Spartacus 13th.

FRANKFORT.

Opera House (Barrett and Heffner, managers): William Woods played to a fair-sized house Oct. 27. Mr. Woods in the dual role of Dr. Jekyll and Mr. Hyde gave a fair representation of those characters. John Thompson in A Huge Joke played to small houses 29th.

MAINE.

PORTLAND.

Portland Theatre: This house remains closed until the 9th, when Rehan's co. appear in Nancy and Co.

BATH.

Alameda Opera House (T. H. Clark, manager): Prof. D. M. Bristol with his educated horses 1-3. Good business. Muldoon's Picnic 6th.

Items: Manager J. M. Wall, of Pittsfield, Me., was in town.—Charles E. Hooper, of this city, goes as treasurer of Fox's Two Fine Ducks co.

BRUNSWICK.

Town Hall (E. A. Crawford, manager): Leland T. Powers, assisted by Louise Baldwin, to a delighted audience Oct. 23 Bristol's Equescurriculum to good business 29-31. Gorman and Harrington's Muldoon's Picnic 5th.

Item: Professor Bristol spends his spare time training a moose captured in the Eastern part of the State by some hunters. He will use him for street exhibition.

BIDDEFORD.

City Opera House (Fred Yates, manager): The Gorman-Harrington Comedy co. presented Muldoon's Picnic to good business 3d. Levy Concert co. 12th.

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MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Ullie Akerstrom in her familiar repertoire did a remarkably large business all last week, considering the numberless campaign demonstrations. There is a deep-down satisfaction in chronicling the results of Miss Akerstrom's pluck and perseverance, yet it would be a cruel kindness to bestow much praise upon her as a playwright, for her efforts are sketchy, conventional and doubly disappointing to those who remember how satisfactory she was as Mercy Merrick and Galatea.

Items: Harry Cushman and J. H Decker, ahead of Winnett's Passion's Slave and T.P. and W., bobbed up serenely last week.—Leonore Hasson has not returned to the Akerstrom co. as reported. At last accounts her life was despaired of, so serious was her illness. Mrs. A. Glassford is filling her roles.—Fred. Stoddard, formerly of Maginley's and Kittie Rhoades co., is to direct the amateur performances at Fisk's Casino this Winter.—The intelligence that Keane and Truesdell's Burr Oaks co. had stranded at Hartford did not surprise those who witnessed their queer performance here last week. —I desire to express my thanks for courtesies extended to me while on a two weeks' vacation by THE MIRROR's gentlemanly staff of correspondents throughout New England.

AMESBURY.

New Opera House (C. W. Currier, manager): The theatre was closed last week. Professor Bristol's horses 8-10; Johnny Prindle 13th.

HOLYOKE.

Opera House (Chase Brothers, managers): Henry E. Dixey repeated his former success in Adonis Oct. 30, when he sent a packed house home, all of whom were in the best of humor. Carrie Perkins was a delightfully awkward Rosetta, and Ida Bell, a handsome and inviting sculptress. George W. Howard and Herbert Gresham added to the evening's enjoyment. Passion's Slave 9th; Duff's Trip to Africa 10th; J. K. Emmet 13th; Eben Plympton 17th; Levy Concert co. 19th.

Items: Daniel Dougherty will lecture at the Opera House here Dec. 14. His subject will be "The Stage." —At a recent meeting of the Fisk Casino Dramatic Club of Brightwood, F. E. Stoddard, of Chicopee, and formerly of the Kittie Rhoades' co., was selected to take charge of the ten entertainments which will be given during the season. The opening of the cosy little theatre will take place Dec. 6.—Clarence Bellair has left the Chanfrau co. and will join the Adams and Cook co. in Gloucester 12th.—Luolena Lorraine's success with the Stetson Opera co. is very gratifying to her many friends.

BROCKTON.

City Theatre (W. W. Cross, manager): J. C. Duff's Comic Opera co. presented A Trip to Africa in excellent style to a fair-sized house 3d.

Item: G. C. Tucker, formerly a Baltimore newspaper man, is business manager of Duff's Opera, and like most newspaper men is a courteous gentleman.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Peck and Fursman's Carnival co. did a splendid business Oct. 29-31.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): J. S. Moulton Comedy co. in repertoire to good business all last week. The star of the co., Jay Hunt, is a comedian of considerable ability. He is conscientious and painstaking, and as Rip Van Winkle reminds one of Jefferson. The support was only ordinary.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Chanfrau, supported by an excellent co., did a very good business Oct. 31 with Kit. The piece was handsomely staged.

Item: Manager A. B. Anderson, of the Kit co., will put a new comedy on the road about the middle of January, written by H. Salandris, of the Providence *Journal*.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Chanfrau as Kit Oct. 29. A good house. Satisfactory performance. Duff Opera co. 5th. Large sale at advanced prices.

Items: Fannie Folsom, of this city, has left home to join the Yeomen of the Guard co. Miss Folsom is the daughter of one of New Bedford's capitalists, and has earned high praise as a vocalist and dancer.—I hear with much regret that C. E. Dudley, of this city, a member of the Floy Crowell co., is very ill in Worcester with typhoid fever.—A delegation from the Elks here went to Newport last week and instituted a lodge there.—The sale of the Christmas MIRROR will double any previous sale in this city.

LYNN.

Music Hall (James F. Rock, manager): The Dalys in Upside Down 3d to a big house. The co. will start for California 7th.

Proctor's Theatre (A. H. Dexter, manager): Maude Banks Oct. 29 and week to large audiences. Miss Banks has improved in many respects since her last appearance in Lynn.

Item: The veteran actor, John Murray, who brought out Grace Hawthorne, of the Princess' Theatre, London, who was known at that time as Grace Lillian, of the Lillian Sisters, and later on as Grace Courtland, is stage-manager for Miss Banks. Harry Meredith will join the co. next week.

MICHIGAN.

DETROIT.

White's Grand Opera House (Charles O. White, manager): Rice and Dixey's Pearl of Pekin co. all last week. The houses were large and enthusiastic, and the opera found general favor both with the public and critics. This week Hi Henry's Minstrels first half; Rose Coghlan latter. Next week Lydia Thompson.

Detroit Opera House (C. J. Whitney, manager): This house was closed last week, with the exception of Tuesday night, on which occasion Garry Hough was tendered a benefit by local talent. This week Aronson's Casino Opera co. will give Erminie and Nadjy each three times. Pauline Hall, Marie Jansen and Francis Wilson are with this co. The advance sale has been large, and it promises to be the banner week of the season so far. Next week Boston Ideal co.

Whitney's Opera House (C. E. Blanchett, manager): The Kimball Opera co. last week. This week My Aunt Bridget.

Items: The Boston Ideals laid off last week and rehearsed Faust and other operas new to their repertory. They appear at the Detroit all next week.—C. A. Shaw, the old-time manager of the Detroit, reports business booming in London, Canada, where he has the best house in the city.

JACKSON.

Hibbard Opera House (Fred. Felton, manager): Fanny Davenport opened her Michigan tour Oct 27 in La Tosca, to a large and appreciative audience. Rose Osborne in Fate 9th.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Fanny Davenport in La Tosca played to standing-room and to the largest receipts of the season Oct. 31. Miss Davenport was called two or three times before the curtain with her leading man, Mr. McDowell, and applause was liberally bestowed throughout the play. The support was exceptionally stong. The Academy was closed the remainder of the week. Bartley Campbell's Fate 5th; Hi Henry's Minstrels 9th.

KALAMAZOO.

Academy of Music (J. W Slocum, manager): Fanny Davenport in La Tosca, Oct. 29, filled the house with the most fashionable audience of the season. Her support was excellent. Melbourne McDowell deserves special mention. Queen Esther by home talent 7-9.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Fanny Davenport played La Tosca to a refined and fashionable audience Oct. 30, scoring a great success. Fate will be presented 6th. Boston Symphony Orchestral Club 9th; Hi Henry's Minstrels 10th.

IONIA.

Opera House (K. R. Smith, manager): Florence Hamilton in Furnished Rooms closed a five-nights' engagement Oct. 30 to fair business.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Fanny Davenport in La Tosca and Fedora 2-3. The audiences were large and brilliant. The star's artistic work, coupled with the efficient support of her co., elicited much applause. Melbourne McDowell is an excellent actor.

Redmond's Opera House (C. H. Garwood, manager): Rose Osborne and Russell Bassett in Bartley Campbell's Fate did only fair business during last week. Ada Gray 5th, week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Johnson and Slavin's Minstrels Oct. 29-31 to very fair houses. Conried English Opera co. in repertoire 1-3. The White Slave 5-7.

People's Theatre (W. L. Walker, manager): The Romance of a Poor Young Man was produced last week in a very creditable manner.

Olympic Theatre (W. J. Wells, manager): Last week May Fisk's English Blondes presented Blondes on a Lark and a good line of specialties to a fair week's business.

WINONA.

Opera House (George B. Russell, manager): Aiden Benedict presented Monte Cristo to a good house Oct. 29. The star did some very good work, but the support was below mediocrity. Johnson and Slavin's Minstrels 7th; White Slave 17th; Grismer-Davies 28th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The Conried Opera co. Oct. 29-31 in The Black Hussar and The Vice-Admiral. Johnson and Slavin's Minstrels Nov. 1-3 did a good business.

People's Theatre (W. E. Sterling, manager): This popular house celebrated its first anniversary this week. Its success has been phenomenal in every way.

MISSISSIPPI.

NATCHEZ.

Natchez Opera House (F. M. Swan, lessee and manager); Minnie Maddern in Caprice and In Spite of All Oct. 26-27 and matinee to fair-sized houses. The star and play gave entire satisfaction.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): This theatre will be opened for the season by Lizzie Evans in The Buckeye 8th. Basye-Davis co. will hold the boards during the fair week, 12-17.

VICKSBURG.

Opera House (Piazzo and Botto, proprietors): Minnie Maddern in Caprice to a fair-sized house Oct. 25th. Miss Maddern is full of talent, but fails to display it in the proper place. Next week, the Weston Brothers.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): The house was closed past week. Maud Atkinson co. 8-10.

MISSOURI.

KANSAS CITY.

Coates: Jane Coombs played a three nights' engagement last week to very good houses. Miss Coombs played the dual role in Bleak House in a capable manner. Support fair. Theatre closed remainder of the week.

Gillis: Hoyt's Tin Soldier drew very good houses all week.

Ninth Street Theatre: Charles L. Andrews' Michael Strogoff played to big business all week. Co. only fair. Some poor actors in it.

Warder Grand: Manager Buford's A Night Off co. played a splendid three nights' engagement. The co. is good and pleased the audiences immensely.

On last Thursday Carrie Tutein opened in Struck Gas and played a fair three nights' engagement. The star is a clever little actress. She is ably supported by Harry Pepper, who is a tenor singer of ability.

Items: Stephen Corey joined the Struck Gas co. here and is playing the comedy role.—Things theatrical are very dull here this week.—The Struck Gas co. had to play against a big political parade on opening night.—W. Tiffany Dugan, Miss Coombs' advance man, is a hustler.

MEXICO.

Ferris Grand Opera House (G. L. Ferris, manager): Skipped by The Light of the Moon co. gave a satisfactory performance Oct. 27 to a good audience. A Noble Outcast co., with John W. Summers in the title role, gave entire satisfaction to a large audience 29th. By request played a return engagement 31st to a packed house. Weber Family Concert co. 9th.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): The Emma Juch Concert co. gave a most artistic concert Oct. 27 to fair business. Mrs. Langtry drew large houses 29th at advanced prices. The White Slave drew very large house 30th and seemed as pleasing to the audience as though in the first flush of its success.

Item: The old Natatorium is being transformed into a popular-price theatre, and will be opened about the holidays.

MOBERLY.

Hegarty's Opera House (Bowers and Ries, lessees): Sisson and Brady's Little Nugget co. played to a full house Oct. 29 and gave their audience complete satisfaction. The singing was above the average.

MONTANA.

BUTTE.

Maguire's Theatre (John Maguire, lessee): Rhea in repertoire opened week's engagement Oct. 22 to large business.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Robson and Crane tested the capacity of the house for three nights last week at advanced prices. Held by the Enemy 8-10. Hanlons' Voyage 12-14.

Grand Opera House (Crawford and McReynolds, managers): Hilarity 26-27. Indifferent success.

FREMONT.

Turner Hall (George F. Looscher, manager): Prof. Gentry's Canine Paradox Oct. 27, afternoon and evening performances to good houses. George Ober in Dr. Jekyll and Mr. Hyde 30th to good house. The play was well received.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): The Jane Coombs co. presented Bleak House to a fair-sized house Oct. 24. Milton Nobles in Love and Law 29th to a large and well pleased audience. A Cold Day 5th.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers) Jane Coombs in Bleak House did light business Oct. 26. Ober's Jekyll and Hyde co. had a fair house 29th and gave satisfaction. The White Slave 31st was well attended, and the performance was a good one. Robson and Crane in The Henrietta played to a good house 1st in spite of unfavorable weather. Their co. is good without a weak part in the cast.

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NEVADA.

CARSON CITY.

Carson Opera House (George W. Richard, manager): A Tin Soldier Oct. 24 to good business.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Duff's Opera co. drew a good audience 2d, presenting A Trip to Africa in an excellent manner. Bennett-Moulton Opera co. 12th, week.

EXETER.

Opera House (J. D. P. Wingate, manager): After having been closed four weeks on account of election excitement, this house will open 10th with the Levy Concert co. Reuben Glue 13th.

NEW JERSEY.

SOMERVILLE.

Mirror Hall: Howorth's Double Show had a fair audience for the benefit of St. Bernard's Church 2d. Parsloe's Comedy co 6th. A special wire will be run in to the house for election returns.

TRENTON.

Taylor Opera House (John Taylor, manager): Julia Marlowe produced The Hunchback 2d to a crowded house. It was for the benefit of the Relief Fund of Aaron Wilkes Post San Francisco Minstrels 9-10; She 12; Bad Boy 15-17; Shadows of a Great City 19th.

NEWARK.

Miner's Newark Theatre: A select audience greeted Fanny Davenport on last Monday evening in her great success, Sardou's La Tosca. A more interesting play and realistic acting has on very few occasions been witnessed in Newark. The play, it should be said, has been slightly amended since its first performance at the Broadway Theatre, New York. The changes are for the better. But the drama is still tragical in the last degree. Instantaneous success fully describes last evening's performance. The audience was most liberal in its applause, compelling not only Miss Davenport, but Mr. McDowell and Mr. Ross to appear before the curtain after each act. The portrayal of Scarpia by Melbourne McDowell in the fourth act was hideously true to nature. La Tosca will be played for the balance of the week. Shadows of a Great City next week.

H. R. Jacobs' Grand Opera House: The Kindergarden was the attraction on Monday evening. Katie Hart, a pretty and lively little soubrette, impersonated the frolicsome school-girl, Ivy Magee. The Professor was represented by Alf McDowell. The balance of the cast was good. Same play will remain on the boards for the balance of the week. Charles T. Ellis as Casper the Yodler next week.

Waldmann's Opera House: The Boston Howard Athenæum co. presented one of the best variety performances of the season on Monday evening. They will remain for the balance of the week.

NEW YORK.

ROCHESTER.

Lyceum Theatre (John R. Pierce, manager): That our amusement-goers do not take kindly to the legitimate style of acting was evidenced during the past week by the small audiences that greeted Frederick Warde. Mr. Warde's work was appreciated by those who were in attendance, who vigorously applauded his earnest efforts to please. Maude Banks 8-10.

Academy of Music (Jacobs and Proctor, managers): A Bunch of Keys attracted large houses last week. The co. is first-class. This week, True Irish Hearts. Australian Novelty co. next.

Grand Opera House (P. H. Lehnen, manager): Ada Gray appeared in East Lynne and A Ring of Iron to light business last week. This week, Scott and Clifford's U. T. C. co.

Items: Will C. Cowper, of the Grandfather's Clock co., has instituted proceedings against the management of the Windsor Hotel, this city, for defamation of character. Mr. Cowper was arrested in Utica, charged with defrauding that hotel of a board bill.—D. F. Gedder, the gentlemanly advertising agent of the Academy, received a visit from his mother last week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Baldwin-Melville comb. produced The Two Orphans, East Lynne, Queen's Evidence, Galley Slave, Rosedale and Kathleen Mavourneen, to good business and excellent satisfaction last week. It is the best co. at popular prices that we have ever seen here. Scott and Clifford's Uncle Tom's Cabin 8-10.

Alhambra Theatre (Jacobs and Proctor, managers): George C. Boniface in Under Cover and Dan McCarthy in True Irish Hearts divided the past week, both being fairly attended. Austin's Australian Novelty co. 8 10; Phosa McAllister in Theodora 12-17.

Items. Work on the new opera house has begun. H. R. Jacobs has secured a ten years' lease of it.—S. Banker Phelps retired from the Boniface co. here.—Manager Lehnen has a return date with the Baldwin-Melville co.—W. W. Downing, in advance of Gorman's Minstrels, is in town.

BUFFALO.

Business was very bad last week. Two houses, the Lyceum and Bunnell's, showed good judgment in remaining closed, while the others generally got the worst of it.

Gorman's Minstrels and Lotta were at the Academy of Music, the Three Blind Mice at the Court Street Theatre and May Howard's co. at the Adelphi.

The present attractions are: Rice and Dixey's Pearl of Pekin at the Academy. Under Cover, by George C. Boniface, at the Lyceum for three nights, and Creston Clarke the balance of the week. N. S. Wood will be seen at the Court Street and an olio co. at the Adelphi.

Items: The managers expect election night and day to help the week out.—The Three Blind Mice co. dissolved here, but will be reorganized and open again about the 19th.—Billy Rice and Burt Shepard leave the co. to start a minstrel co. of their own under Mr. Grouse's management.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Gorman's Minstrels, 12th; Seaman's Electra, 16th, followed by Jim the Penman and Mrs. Langtry.

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): Peck and Fursman's double Uncle Tom's Cabin co. to fair business and fair show Oct. 31.

ONEIDA.

Devereux Opera House (M. Cavana, manager): The Mendelssohn Quintette Club was advertised for 3d, but failed to fill their engagement. The house will remain closed this week.

Munroe Opera House (M. Cavana, manager): Maud Hunter Opera co. 15th.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers) True Irish Hearts to good business and the best of satisfaction Oct. 29-31 Under Cover 8-10.

SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): Geo. C. Boniface in Under Cover 1st to a fair house. A good entertainment.

ELMIRA.

Opera House (W. E. Bardwell, manager): James Connor Roach as Dan Darcy satisfied a large audience 1st.

WATERTOWN.

City Opera House (E. M. Gates, manager): Last week house has been occupied by political meetings only. Lotta was booked for election night but has cancelled. Gorman's Minstrels 3d.

Items: L. G. DeCaut, so long stage manager here, has resigned his position to embark in the mercantile line. Mr. DeCaut will be missed by the profession, among whom he is well and very pleasantly known.

NEWBURG.

Academy of Music (A. Stanley Wood, manager): Charles T. Parsloe's co in A Grass Widow 8th; Joe Jefferson co. in Rip Van Winkle 12th.

ROME.

Sink's Opera House (E. J. Matson, manager): Lillian Kennedy closed a very successful week's engagement 3d. They played to large houses every night. Our Picnic co. 7th; Ullie Akerstrom co. 12-14.

HUDSON.

Opera House (E. Waldron, manager): Herne's Hearts of Oak co. 8th; Parsloe's Grass Widow co. 10th.

MEDINA.

Bent's Opera House (M. J. Marttene, lessee and manager): Peck and Fursman's Uncle Tom's Cabin played to a small audience 1st, giving a wretched performance. Ward and West's Big Four Minstrels 6th, with election returns attracted a large crowd. Charles F. Parsloe's Grass Widow 13th.

ALBION.

Village Opera House (Henry Baker, manager): Peck and Fursman's Uncle Tom's Cabin co. drew a crowded house Oct. 30.

OHIO.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Wilbur Opera co. has always been great favorites here, and especially so since the pleasant Summer they played at Presque Isle. The People's would only accommodate half the crowd, so the cosy little theatre was closed and the co. transferred to Wheeler's. They appeared at this house all last week to large audiences nightly. The chorus numbers thirty-five people, and the drill by twenty young ladies is a feature of each performance.

Items: Zelie de Lussan, of the Boston Ideals, was the guest of Mr. and Mrs. J. B. Ketcham, 2d, at the Boody during the week.—Stage Manager Jackson, of the Wilbur's, and Miss Kirwin spent a day in Detroit, the guests of the Kimball Opera co.—Fatmah Diard, formerly of the Wilbur's, is now prima donna of the Kimball co.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Ryan's Muldoon's Picnic Oct. 29 to fair business. Sisson and Brady's Little Nugget co. 5th; Corner Grocery 16th; Aunt Bridget Comedy co. 24th; Skipped by the Light of the Moon co. 22d.

GALLIPOLIS.

Betz Opera House (A. L. Roadarmour, manager): Boston Ideal Uncle Tom's Cabin to a fair-sized audience Oct. 29. Excellent co. Best presentation of the play ever given here.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Martha Wren's Troubadours to a fair-sized house Oct. 25. Poor performance. Corner Grocery co. 4th.

Stevens Fashion Theatre (Milt Stevens, proprietor): Good vaudeville entertainments to fair business.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): John Griffin in The Corner Grocery failed to please a crowded house Oct. 29.

ALLIANCE.

People's Theatre (G. W. Sourbeck, manager): The Elite Comedy co. in repertoire all last week to moderate business. H. M. Markham in leading role won for himself much praise, as did also Dot Putnam.

Item: On Friday the Knights of Pythias attended in a body in honor of their brother, Sir Knight Markham. At close of performance he was presented with an elegant K. of P. pin, which was received with a few fitting remarks.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Gus Hill's Novelty co. to a good house Oct. 31. Very pleasing entertainment. Daniel Boone to a large house 1st. Uncle Tom's Cabin 8-9; Claire Scott 13th; Barry and Fay 15th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Camilla Urso will appear 12th.

The MacCollin Opera co. opens the new Bijou Theatre 12th for the week, at popular prices. A new orchestra of ten pieces is advertised.

FOSTORIA.

Andes Opera House (W. P. Howell, manager): The Corner Grocery Oct. 30 and Mattie Vickers 2d had packed houses. Both cos. gave entire satisfaction. Hilarity 13th.

MARION.

Music Hall (George B. Rogers, manager): The Corner Grocery to standing room only 3d.

PENNSYLVANIA.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Dore Davidson and co. in Dr. Jekyll and Mr. Hyde Oct. 26 to very fair and well-pleased audience. Arizona Joe presented Black Hawks to a top-heavy house 27th.

Theatre (P. J. Ferguson, manager): A Postage Stamp co. played to very large business Oct. 29. Louise Arnot next week.

OLYPHANT.

Opera House (J. F. Cummings, manager): Hill's People's Theatre co. open 5th for a week. Stetson's Uncle Tom 14th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Prof. Morris' Equine Paradox Oct. 29-30 to good business. Uncle Tom 8th; Camilio Urso 9th.

ALTOONA.

Eleventh Avenue Opera House (E. D. Griswold, manager): Gus. Williams gave a first-class entertainment to a packed house Oct. 29. Ruling Passion 30th to a fair house. Everybody pleased. Mrs. McKee Rankin in Golden Giant Mine to a good house 2d. Star and co. excellent.

Mountain City Theatre (W. L. Plack, manager): Rising and Hamilton in The Swiss Captain to small houses Oct. 29-1. The performances were fair.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Jas. C Roach in Dan Darcy to a good-sized and delighted audience 2d. This was the first visit of Mr. Roach to our city. He made many friends. The knight templars attended in a body. A Postage Stamp 6th; Zitka 9-10; McNish, Ramza and Arno's Minstrels 13th; Jos. Jefferson 15th.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Homer Moore's musical performance drew good house 2d. Best of satisfaction.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Louise Arnot, a great favorite here, tested the capacity of the house all last week at each performance. James Roach in Dan Darcy 8th.

EASTON.

Opera House: Adams and Cook's co. appeared all last week in a variety of plays to uniformly good houses. Monte Cristo and Liverpool by Night proved the most popular.

READING.

Grand Opera House (George M. Miller, manager): Dr. Jekyll and Mr. Hyde was well given by the Davidson and Austen Dramatic co. Oct. 29-30 to fair-sized houses. A Postage Stamp drew a crowded house 1st. It was very laughable. The Swiss Captain was presented by the Rising and Hamilton Operatic co. 2d. The singing was very good and much enjoyed. Sallie Hinton 5th, week.

Academy of Music (H. R. Jacobs, manager): On the Frontier 8-9.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Mrs McKee Rankin, supported by a strong co., presented The Golden Giant Mine Oct. 29-31. Business was only fair, owing to the election excitement. The co. is excellent.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Dore Davidson and Ramie Austen in Dr. Jekyll and Mr. Hyde to good business 3d. Mr. Davidson in the double character was very good.

ERIE.

Park Opera House (Wagner and Reis, managers): Daniel Darcy to good business Oct. 29. Everybody delighted. Prof. Morris and his Equine and Canine Paradox 1-3 to immense business, despite the many counter attractions. Uncle Tom's Cabin 5th. Harry Kellar 9-10.

Walker and Gallagher open their theatre 12th with the National Theatre co.

ALLENTOWN.

Music Hall (A. S. Grim, manager): Dr. Jeykll and Mr. Hyde Oct. 31 to fair business. Dore Davidson was very acceptable in the title role. Performance very good. A Postage Stamp delighted a good sized house 3d.

CARBONDALE.

New Opera House (J. O'Hearn, manager): James O'Connor Roach in Dan Darcy to a fair-sized audience 5th. Stetson's Uncle Tom's Cabin 12th; Thrown on the World 13th; Zitka 14th.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): A Postage Stamp co. 2d to big business.

HARRISBURG.

Opera House (Markley and Till, managers): The Golden Giant Mine (Mrs. McKee Rankin's) played to fair business Oct. 30. Star and co. produced a most favorable impression.

PITTSTON.

Music Hall (W. D. Evans, manager): Dore Davidson in Dr. Jekyll and Mr. Hyde attracted large house 1st.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): A Possible Case commenced a week's engagement 5th. Last week Siberia was given by an excellent co., but politics knocked the box-office receipts completely out.

Gaiety Opera House (Keith and Jacobs, managers): Passion's Slave was given last week to good business. This week, Romany Rye.

Westminster Musee: The attractions this week include The Electric Three and others.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Large houses greeted Mr and Mrs. Florence in The Mighty Dollar and Our Governor Oct. 29-30. The Florences are favorites here and always draw well. Robert Downing, well supported by Harry Meredith and Miss Blair, drew fairly well as Marc Antony and the Gladiator Oct. 31 and 1st. Janauschek presented Meg Merillies and and matinee and Macbeth 3d to fair business. Next week, Jim the Penman and Alone in London.

Items: Manager O'Neill has changed the name of the People's to the Grand Opera House. All professionals who have seen the new house advised the change.

COLUMBIA.

Opera House (Eugene Cramer, manager): The Ivy Leaf Oct. 29; Janauschek 31st; Sol Smith Russell 1st.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - NOVEMBER 10, 1888.

***The New York Mirror has the Largest Dramatic Circulation in America.*

Takes His Time.

Since the hearing of the application of the American Dramatic Fund for a dissolution was closed early in October nothing has been heard from the Referee. The matter was apparently a very simple one, and there does not seem to be any good reason for the delay. The Referee has now had four weeks in which to come to some conclusion respecting the merits of the case.

Whether he eventually reports favorably or adversely on the application, his recommendation will not be final. The matter will have to be considered by the court, and arguments pro and con will be made by the counsel for the petitioners and for the opposing members of the Fund, respectively.

Something definite will be known as soon as the Referee has mastered the more or less weighty questions involved and made his report.

One-Sided Development.

Georgia Cayvan is stated to have said recently to a reporter: "If I had a son I should be unwilling to have him adopt the theatrical profession. With a woman any sphere outside the domestic circle has a broadening influence. With a man theatrical life has an effect exactly the contrary."

Is Miss Cayvan right? Did theatrical life narrow the minds and the natures of Shakespeare, Garrick, Kemble, Kean, Forrest, Talma? Has it had that effect on Salvini, Irving, Booth, Coquelin, Rossi, Jefferson?

What Miss Cayvan probably said, or meant to say, was that stage life completely monopolized a man's thoughts and feelings and narrowed the horizon down to his own little world of dramatic art.

The man whose tastes and faculties are developed in any particular direction sacrifices his progress in other directions. This is true of all specialists, whether in science, art or letters. But it is not more marked in the actor than in the chemist, the astronomer, the painter or the poet.

But because scientific or æsthetic pursuits, as a matter of course, broaden men in a certain form of knowledge or attainment at the expense of others, it does not follow that mothers should oppose their sons' adopting the stage, the palette or the pen for no other reason than that they cannot thereby be broadened all round. No mother should oppose her son in embracing any career which has for its object either the enlightenment of mankind or the adding of beauty and happiness to the sum total of human life.

Moreover, the estimable actress whose remarks we have quoted is not a mother herself, and, therefore, we submit that on such a subject as [this she is not a competent witness.

More women than men enter the profession, for nature seems to be partial to the gentle sex in bestowing talent and genius more liberally among its members than among their brethren. But for woman and man alike the practice of dramatic art has an equally expansive influence upon the mentality, harmoniously attuning the sensibilities and moistening the soil of the imagination so that it may blossom with thought and fruit with expression for the pleasure and profit of the world.

With Miss Cayvan's further observations we so fully concur that we cannot do better than set them down along with our endorsement:

"As for the temptations," she says, "the stage is like the rest of the world. You can mingle with its worst or its best elements. In the former you will hear disagreeable things spoken boldly. In the latter, as in society, you must listen closely to hear them, and if you don't listen for them you won't hear them at all."

Our Christmas Feast.

The CHRISTMAS MIRROR for 1888 will be a thing of beauty and a joy forever—or until another one of our great holiday issues is due.

The work of preparing the forthcoming number has been actively progressing since the 1st of September. It has advanced to a point which justifies the assertion that the strength, quality, character and diversity of the contents will excel all our previous achievements in this direction.

The following is a partial list of the contributors to the CHRISTMAS MIRROR:

FLORENCE MARRYAT,
MRS. JAMES BROWN POTTER,
MARY FISKE,
ROSINA VOKES,
CLARA LOUISE KELLOGG,
MINNIE MADDERN,
KATE CLAXTON,
EFFIE ELLSLER,
ESTELLE CLAYTON,
CORA TANNER,
EMMA V. SHERIDAN,
MRS. ALICE J. SHAW,
ALICE HARRISON,
"BAB,"
FANNY RICE,
LOIE FULLER,
SYDNEY COWELL,
ODETTE TYLER,
VIOLA ALLEN,
C. COQUELIN,
W. J. FLORENCE,
EDWARD HARRIGAN,
WILLIAM WINTER,
NYM CRINKLE,
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EDWARD H. SOTHERN,
W. T. CARLETON,
HOWARD PAUL,
KYRLE BELLEW,
FRANK DANIELS,
SYDNEY ROSENFELD,
GEORGE H. JESSOP,
TONY PASTOR,
SIDNEY DREW,
FRED. SOLOMON,
MILTON NOBLES,
E. H. VANDERFELT,
JOHN E McCANN,
JOHN T. HUNTLEY,
ROWLAND BUCKSTONE,
ALBERT E BERG,
SYDNEY CHIDLEY,
HARRISON GREY FISKE,
AND OTHERS.

This notable and numerous array of actors, playwrights, critics, poets, novelists and journalists gives substantial promise of the most brilliant literary and dramatic publication ever produced.

The artistic features will also eclipse in style, variety and merit THE MIRROR'S past record.

The supplement will be a superb picture, executed in fourteen colors, by G. H. Buek and Company, the celebrated art lithographers of this city. The subject is an attractive phase of theatrical life—a reproduction of a famous modern painting by a celebrated Italian artist, whose mammoth canvas has been placed in our charge for the purpose and is now at Messrs. Buek and Company's studio. This picture was one of the most admired exhibits in the French Salon of 1878, and a few years ago it received the highest critical encomiums when it was on view at the New York Academy of Design. The exquisite colored frontispiece of the CHRISTMAS MIRROR is also by Messrs. Buek and Company.

The many illustrations have been drawn by the following well-known artists:

C. DE GRIMM,
"ZIM," of *Judge*,
HENRY HOYT,
F. DAECKE,
F. W. MOYNAHAN,
BODFISH,
BEATRICE BURT,
WALTER GOATER,
F. RAMSDEN,

The wood and process engraving has been done by Kunkel, the Wright Gravure Company and the Moss Engraving Company. There will be over fifty illustrations, and fac-simile autographs of all the contributors. The fine paper used for this edition has been specially manufactured by W. H. Parsons and Company. The typography and printing will be as beautiful as in last year's number.

Advertisements aggregating many pages have reached us and still they come. *We can provide good positions for all that reach us on or before Saturday, November 17, but we cannot guarantee to insert advertisements received subsequent to that date.*

Don't miss the advantages offered by this extraordinary number, whose edition will be greater than that of any dramatic publication ever issued anywhere.

We would also advise those readers who wish to get the paper direct from this office to send their orders for copies early in order to receive prompt attention.

The CHRISTMAS MIRROR will be sold by all dealers throughout the country. They will be supplied by any of the news companies.

Look Nearer Home.

The minute exactions and requirements of our local authorities in behalf of public safety with respect to the building of new theatres often give pause to those contemplating the investment of money in that direction. But, while builders and managers have been heard to grumble at these irritating and expensive difficulties, we believe that the profession and the public both concur in endorsing every sensible precautionary regulation which has for its object the better security of audiences.

The dissatisfied, however, can derive consolation from a comparison of the state of affairs existing here, with the recent recommendations of an Italian authority on theatre-building. This careful person advises, among many other things, that all walls should be built of silicious stone, laid in a natural, argillacious cement; the principals of the roof of iron and the covering of terra cotta; the doors lined with metal, the sashes of iron, the floors of asphalt, the gallery trusses of iron, and the ceiling plated with copper.

Were these suggestions adopted and enforced by our Fire and Building Departments the fellow who went to the play would probably feel like a government bond in a Herring's safe.

Coquelin at Harvard.

The appearance of a distinguished foreign actor last week before the faculty and students of Harvard University was an occasion which had but one precedent. Henry Irving was the first dramatic artist to have the honor of addressing the professors and collegians, and Constant Coquelin is the second.

It would be difficult to imagine a more striking and triumphant evidence of the progress of the theatre and the decay of popular prejudice against it than is afforded by the visits of these actors to the learned institution which was once the incarnation of New England puritanism. Its significance is only surpassed by the great University's recognition of the fact that the theatre's mouthpieces have something to say which the erudite and the studious find worth hearing.

M. Coquelin's address embodied the ideas set forth in a recent magazine article, which was widely discussed. He laid particular stress upon Diderot's paradox of acting, which we find illustrated so conspicuously in his work. The large audience in Sanders' Theatre listened to his words with the keenest attention, and his cleverly-made points were heartily applauded.

Now that Harvard has honored the French and the English stage by receiving and profiting by the artistic views of their representatives, she would do well to show her patriotism and her impartial appreciation by similarly entertaining one or more of the illustrious men of the American profession.

We have great tragedians and great comedians who are just as much entitled to Harvard recognition as Mr. Irving and M. Coquelin—an assertion which carries no disparagement of the claims of these gentlemen.

What is the matter with Edwin Booth? What is the matter with Joseph Jefferson?

All things being equal, such prestige as these occasions bestow rightfully belongs to American talent and genius first of all.

France exalts its great actors to the Academy; England knights its famous composers, but America too often transcends the requirements of hospitality, casts its richest tributes at the feet of foreigners and gives what is left to its own artists, if they be not overlooked altogether.

Personal.

MORRIS.—Clara Morris resumes her season in Rochester next Monday.

HENLEY.—E. J. Henley is going to San Francisco in support of Modjeska.

BELASCO.—David Belasco will go to Boston to attend the opening of Lord Chumley.

LOWELL.—Helen Lowell has been engaged for the soubrette role in Washington Life.

SWANSTON.—Wilhelmina Swanston goes with Daniel Bandmann to play leading heavies.

DAVENPORT.—Fanny Davenport finds La Tosca a big card on tour. She will play it constantly.

BEHRENS.—Charlotte Behrens has joined R. B. Mantell's company to play leading parts, succeeding May Amber.

HART.—Mrs. Tony Hart (Gertie Granville) has been engaged by Duncan B. Harrison for The Paymaster company.

FRENCH.—Samuel French sailed for England yesterday (Wednesday) on the *Aller*. He enjoyed his visit royally.

TYSON.—Lillian Tyson, who was a member of the Corsair company, left that party in Los Angeles and returned to this city last week.

BEAUREGARD.—Charles T. Beauregard, a nephew of the Confederate general, has become a member of the Prescott-McLean company.

HILL.—Caroline Hill will return to this country from England to spend the Christmas holidays with her husband Herbert Kelcey.

FONTAINEBLEAU.—Leona Fontainebleau left The Arabian Nights company last Saturday in Pittsburg, her engagement having terminated.

ELLSLER.—Effie Ellsler is resting the present week. On Saturday night she resumes her season at the Grand Opera House, Chicago.

COTTER.—Frank Cotter has been engaged by Walter Standish for the Theodora company, which resumes its season at Syracuse next Monday night.

HARRIGAN.—Edward Harrigan voted for David B. Hill on Tuesday simply because of the latter's action in the matter of the theatre license money legislation.

HOYT.—A little complimentary surprise in the shape of a supper was tendered Mrs. Charles H. Hoyt (Flora Walsh) at the Hoffman House last Saturday night, after the performance, by the ladies of A Brass Monkey company.

ACKERMAN.—Irene Ackerman has just returned from Paris where she spent several months. She says she enjoyed the visit and the rest did her good. Miss Ackerman has begun work on some plays she hopes to produce before long.

HOWARD.—Invitations are out for the wedding of Joseph Howard's beautiful daughter, Miss Kate Howard, to Mr. Antonio Arturo Soler. The ceremony will take place on Thursday evening, Nov. 15, in the Fifth Avenue Cathedral.

JEFFERSON.—Joseph Jefferson will shortly present to the Actors' Order of Friendship, Edwin Forrest Lodge, a handsome bust of himself and an oil painting, the latter the work of his own brush, to decorate the rooms of the organization in the Broadway Theatre.

MOYE.—While leaving Niblo's Garden one night last week, R. Jacob Moye, of The Stowaway company, fell and broke his ankle. He left the New York Hospital on Friday to rejoin his company at Baltimore. Mr. Moye's injured foot will wear a plaster covering for some weeks to come.

MULCOCK.—Marie Mulock, owing to illness, has refused two offers during the past week. One was from Daniel Bandmann, who desired her services for leading heavy business, while she was also under negotiations to play Eily O'Connor in The Colleen Bawn and Mercedes in Monte Cristo.

FISCHER.—Alice Fischer, formerly Frank Mayo's leading lady, has been engaged to play Minna in the production of Little Lord Fauntleroy at the Broadway Theatre. This is the part which Annie Clarke originated in the Boston Museum representation of the piece. This will be Miss Fischer's first connection with an original metropolitan production.

ABBOTT.—Emma Abbott is constantly rehearsing The Yeomen of the Guard for its production in San Francisco. This, she telegraphs from Portland, Oregon, will prevent her appearing as a contributor in the great Christmas number of THE MIRROR. Then she adds this message: "May your splendid journal continue to meet with the great success it so richly deserves."

CORLETTE.—Ethel Corlette on her appearance in San Francisco with Natural Gas had a very gratifying reception. Her singing was lavishly commended by the critics, and her friends fairly pelted her with flowers on the opening night. Miss Corlette thinks of going into comic opera next season—a form of entertainment where fresh voices and pretty faces are always in demand.

BOOTH.—Rachel Booth naturally feels aggrieved over the unauthorized use of her name by The Kitty people. She saw it published in the San Francisco *Argonaut* as a member of that company. "The management of The Kitty advertised me as a member of their company before the season began, but I did not know until a few days ago that they had been using my name on tour. Kindly state that I have not been connected with the organization at any time," writes Miss Booth.

Gleanings of the Week.

A very jealous young man is engaged to be married to a very pretty young woman at present playing in a Broadway theatre. He constantly imagines that she notices some fellow in front, and many and fierce are the bickerings indulged in by them as he takes her home after the performance.

They were at it as usual in a horse car on Tuesday night.

"I tell you, George," she said, "when I'm on the stage I'm so wrapped up in my work that I can't see anything but one footlight."

"Stuff and nonsense!" he exclaimed contemptuously. "Why, I'll bet a dollar you can see a dude way out the lobby door and count the hairs in his moustache."

Fred. B. Conway, who is in England with his sister and brother-in-law, Osmond Tearle, was recently reported to be seriously ill and about to leave England for a warmer climate. A letter just received from him says: "I am happy to state that I am greatly improved in health and am able to act without any injurious results. I send this news to reassure any of my friends at home who may have been anxious about me. Mr. Tearle is having what might without exaggeration be termed a triumphal tour. I feel certain that it is only a matter of time when he will be the most popular tragedian in England." A local newspaper writer, who has a grudge against Tearle, recently had him stranded in Scotland and his company destitute and starving. Young Conway's letter puts a very different complexion on the real condition of the organization.

The Academy of Music production of The Old Homestead is probably much better advertised outside this city than any other theatre is advertised in it. The regular announcement of the house is inserted in no less than two hundred-and-sixty one provincial newspapers, while bill posting is done in one hundred and sixteen towns within a radius of two hundred miles from the metropolis. It is also a peculiar fact that for the announcement in one hundred and sixteen of the two hundred and sixty-one newspapers, the only compensation the publishers receive is an occasional seat to witness the performance—sometimes one or two in a month, or in six or eight weeks.

Kellar and Herrmann, the magicians, recently played against each other for the first time. The place was the City of Mexico. Kellar, according to a letter received here by his manager, Frank Murray, was playing in the interior when a friend of his, the editor of an English paper in the City of Mexico notified him that Herrmann was boasting that he had scared him out of the city. Spurred on by this letter Kellar returned and began an engagement at the Arbeau Theatre, while Herrmann was playing at the principal theatre.

"New Yorkers have an idea, when they see an attraction running to fairly large business in this city," a manager said in conversation recently, "that the proprietor is coining money from it. This might be true in other cities, but it is not in the metropolis, for the reason that it costs more money to run a theatre in New York than it does anywhere else. First, there is the newspaper advertising at enormous rates, and then there is the bill posting. This is a large city and to 'bill it' decently takes a good deal of paper. Besides, everything connected with a theatre in this city is dear, and of course New York looks for the best in everything. You have to give a splendid production if you expect the public to come. It costs just half as much in Philadelphia to run a theatre as it does here, about two-thirds as much in Chicago, and in Boston, which is not as yet so crowded with places of amusement as this or the Lake City, it is considerably cheaper."

During the National Encampment of the Grand Army of the Republic at Columbus, Ohio, Edwin Arden was playing at Miller's Grand Opera House to large business. He had written for the occasion a fifteen-minute sketch called "Winchester Day," which presented a battle-scarred veteran on his farm, honoring the anniversary of Winchester by putting on his old war togs, indulging in war memories and winding up with "Sheridan's Ride." The following will show how the enthusiasm was evoked.

MARY LANE (the veteran's wife): What on earth's up, John? Why, you're dressed up to kill.

JOHN LANE (the veteran): The killin's all over, old girl, don't you know? (*Standing before Sheridan's draped portrait.*) It's Winchester Day.

MARY: Why, so 'tis! Tell the child what Winchester was all about, John.

JOHN (to child): It was a great battle, honey, where brothers fought agin brothers.

MARY: Tell her which whipped, John.

JOHN (*solemnly*): God and the cause was with us, child, and (*pointing to Sheridan's portrait*) he was with us, too. If he hadn't a' been I don't exactly know which end of the horn we should have come out at.

The little bit went like a whirlwind, and one of the old boys in blue tore the bronze G. A. R. cross from his breast and threw it on the stage amid a storm of enthusiasm as Mr. Arden picked it up and pinned it to his old time-worn volunteer jacket. The honor was too distinguished to throw away with the night and so the young star continues to wear the bronze cross of the famous "Bucktails."

Dauncy Maskell, the sprightly papa of Laura Joyce-Bell, is out with a statement of his "Dramatic Unbeliefs." Among the things he says he doesn't believe in are: Chronic deadheads; rich actors receiving complimentary benefits; dirty, ill ventilated, underground dressing-rooms; over-photographing, overbilling, over-puffing self styled traveling stars; cursing and swearing on the stage by comedians to make a play "go;" mashers fooling with cigarettes, hanging around lobbies and stage-doors to ogle the women coming out; playwright plagiarists who "compile" pieces by foreign authors and draw royalties therefrom; the use of such slang as "hamfat," "snide," "tart fake," "dizzy-garg," "duff" and "dead stuck" by members of an honorable and honored profession; managers buying railway tickets at cut rates by night trains without sleeping car accommodations.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mrs. Griswold, who as Annie Robe was one of the fairest dramatic blossoms transplanted to this soil from Albion by the late Mr. Wallack, seldom goes to the theatre nowadays. She dwells quietly in an apartment on Ninth Street near Fifth Avenue, and finds enjoyment in domestic life, while Mr. Griswold pursues his legal studies. She will never, in all probability, be seen again on the professional stage. But although her retirement is final this charming actress is likely to be seen before long with our society comedians in private theatricals. The project of founding a throat hospital in this city has laid claim to her sympathies.

"I was a sufferer from throat trouble a long time," she said to me the other evening, "and for that reason and also because there is no institution here devoted exclusively to the treatment of these cases I shall be glad to help the plan so far as I may be able. No, I don't feel any strong desire to act. On the contrary, it is still such a novelty to be able to spend a pleasant evening at home that I have almost lost track of what is going on in the theatres."

Mrs Griswold has grown more sweetly pretty than ever. While she spoke I could not help thinking that Mr. Griswold is an unusually fortunate man.

* * *

Many are pleased with the political results—many are not pleased. But, professionally speaking, everybody connected with theatricals is glad that the public tension is relaxed, that the hubbub is over and that things are settling down quickly to the normal condition.

* * *

Acting on the suggestion of a good many friends who admire his cleverness as a writer of theatrical sketches, Milton Nobles will publish next February, through the house of Belford, Clarke and Company, a two-hundred and fifty-page volume, bearing the catchy title "Shop Talk." The contents will comprise stories, anecdotes and reminiscences of the stage, all in a humorous vein. Besides a good deal of original matter, Mr Nobles will incorporate the popular sketches he has written for THE MIRROR'S holiday numbers during the past five or six years, and also "The Palmy Day Tragedian" papers which appeared in these columns last Summer. Mr. Nobles is a pithy, bright and versatile writer, and this collection of his best things should meet with a good sale.

* * *

It seems that some of the English weeklies are as flippant and impertinent as some of our American dailies in their treatment of theatrical people. J. H. Barnes, Mary Anderson's leading man, is a lover of the turf, and he belongs to several racing clubs on the other side. Just before embarking for New York a couple of weeks ago he found a paragraph in *The Hawk*, a print whose character is decidedly in keeping with its name, to the effect that he—J. H. B—had been observed in the stewards' box at a recent sporting event, and the writer wanted to know how he got into that privileged quarter. Barnes could not resist the temptation to reply in a note which read: "Mr. J. H. Barnes got into the stewards' box by means of a ticket that admitted him there. The information is also tendered, for the benefit of *The Hawk's* readers, that on Friday last Mr J. H. Barnes suffered from headache, and on Monday morning his breakfast consisted of a boiled egg, muffins and coffee."

* * *

It is a curious fact that M. Coquelin, the apostle of contemporaneous French dramatic art, visits us under the auspices of Mr. Abbey, the most conspicuous type of all that is speculative and commercial in American dramatic management.

M. Coquelin delivers a lecture to the profs. and students in Harvard; Mr. Abbey delivers a lecture on the relations of the box-office and the critic to the *Tribune*. M. Coquelin says that the actor must not lose himself in his part; Mr. Abbey loses himself in his rage. M. Coquelin places his art on a par with sculpture and painting; Mr. Abbey puts his business on a level with dry goods and the corner grocery. M. Coquelin adds to the order of artistic progress; Mr. Abbey orders out his "ad." M. Coquelin gets applause from the intellectual; Mr. Abbey gets rats from the press.

What an odd, contradictory conjunction!

* * *

Young Tom McWalters has many friends in the profession, and they will be sorry enough to hear that he is broken in health and can work no more. Mr. McWalters has done, in the past ten years, a good deal of conscientious, painstaking dramatic writing. For a long time he has acted as the amanuensis of William Winter. His trouble is a partial collapse of the nervous system. Mr. McWalters is to be sent for a voyage to the Gulf of Mexico, sailing on Saturday next, if his condition will permit his undertaking the journey.

* * *

Mr. Edgar Saltus' tales have excited attention among impressionable readers on account of their somewhat forced pessimism and so called "spiciness." Those who take their dyspeptic German philosopy in this diluted English form consider the medium more or less satisfactory.

A rather *blasé* young "society" girl asked me if I had read Mr. Saltus' latest production "Eden," and when I confessed that I had not she remarked naively:

"Well, don't. I was awfully disappointed. The only bad thing about it is that there is nothing bad in it."

It Didn't Work.

The other night in Philadelphia a young man presented himself and a card at the box office of the Walnut Street Theatre and asked for two seats.

The card, which was gotten up in imitation of our office letter-head, read thus:

THE NEW YORK MIRROR.
The Organ of the Theatrical Managers and Dramatic Profession of America.
BEN F. SIMMONS.

Business Manager Simpson, of the Walnut, knowing Dr. William F. Hartley to be the only authorized representative of THE MIRROR in Philadelphia, suspected something was wrong, and properly refused the request.

Then Mr. Simmons presented the card of the trade paper, *Iron*, in one corner of which he figured as its assistant manager. This plan also met with failure, and Mr. Simmons was obliged to depart without his free tickets.

In representing himself to be our Philadelphia correspondent the young man was guilty of an unblushing misrepresentation. He has no connection whatever with THE MIRROR and never had any.

It is strange to what questionable devices men will resort in the desire to get into theatres without paying. The confirmed deadhead is bad enough, but frauds like Simmons are the meanest sort of beats, who ought to be turned over to the police whenever they are detected.

A Blatant Pirate.

The most impudent pirates yet have come to light in Cleveland. G. Harrison Hamilton is organizing a black flag company there under the name of the "Harrison, Mansfield and Herboth Grand Spectacular Dramatic Enterprise." Maud Cullen, announced as "Late leading support, Wallick's Theatre, New York," is the "star."

Among the plays announced for representation, which Hamilton falsely claims are produced "by authority only," are My Partner, The Silver King, Davy Crockett and Wild West, "a grand picture of Western life by W. F. Cody." He further sets forth that the repertoire is "a selection of brand new dramas, comedies and burlesques, all copyrighted in our own name," and adds: "We do not stoop to play pirated versions under fictitious names."

At the head of this pirate's circular is an endorsement credited to THE MIRROR: "A company destined to lead and pave the roads to success." The meaning of this line may be somewhat vague, but it is perfectly plain that the alleged quotation is of bogus manufacture. No doubt the two other commendatory sentences credited to the *World* and the *Cincinnati Commercial* are equally fraudulent.

Hamilton has already been raked over by a Cleveland paper. THE MIRROR hopes that this timely warning will prevent local managers from being misled when they receive this scamp's circular (which is printed in guilt as well as gilt) applying for dates.

Actors' Order of Friendship.

A regular meeting of the Edwin Forrest Lodge of the Actors' Order of Friendship was held at the rooms of the lodge in the Broadway Theatre building on Sunday last, President Louis Aldrich in the chair. The occasion was made memorable by the fact that Joseph Jefferson was the invited guest of the day. Mr. Jefferson became a charter member of the original lodge of the Order when it was founded in Philadelphia in 1849, and is consequently a continuous member for nearly forty years.

His son, Thomas Jefferson, was initiated as a member of the Order at this meeting, also Charles B Bishop and George Olmi. Brother Jefferson was welcomed by the lodge in an eloquent speech by President Aldrich, who expatiated upon the many ways in which Mr. Jefferson had done much to elevate the character and promote the best interests of the theatrical profession, which were the main objects of the Actors' Order of Friendship. The Lodge felt especially honored by his presence there that day, and if all actors, managers and actor-managers would carry out its tenets as Mr. Jefferson has done it would have great occasion to rejoice.

Applications for membership have been received from Joseph Haworth, Will Sands, Frank Davis, J. J Spies, Frank Carlyle and others. The number of members has almost doubled since the formation of the new lodge six months ago.

Al. Hayman's Minstrel Venture.

"As you know I have closed a contract with Thatcher, Primrose and West's Minstrels," said Al. Hayman to a MIRROR representative the other day, "for a tour of the Pacific coast, embracing the principal cities in that section, commencing next Spring at Denver. They will appear at the California Theatre, returning East by way of Los Angeles, terminating the tour at Kansas City.

"Messrs. Thatcher, Primrose and West make this trip for the first time and join with me in the plan of taking with the company all the leading minstrel celebrities. The people will travel in a special car for which I am now negotiating. I need not tell you that I anticipate a phenomenal season. The public of the Pacific coast are thoroughly aware that Thatcher, Primrose and West occupy the same position in minstrelsy that Palmer's and the Lyceum Theatre stock companies, for instance, do to the drama.

"I have engaged David Hayman, who conducted the Palmer company so successfully, to take charge of this company, and next Summer I shall devote my entire time between the tours of the Lyceum Theatre stock company in Sweet Lavender, E. H. Sothern in Lord Chumley, Fanny Davenport in La Tosca and Thatcher, Primrose and West's Minstrels."

Mr. Barnes of London.

J. H. Barnes, who arrived by the *Umbria* on Sunday with the other members of Mary Anderson's company, is still "Handsome Jack" Barnes. Not since he first came here with Neilson to set young-girldom agog with his manly beauty has this capital actor and good fellow looked in better form than he does at the present moment. When a MIRROR reporter met him yesterday he was ruddy with health and overflowing with good spirits.

"It's a trite thing to say that I'm glad to be back here," said Mr. Barnes, "but it's true, nevertheless. The voyage over was unpleasant. We played in Dublin the night before sailing, took a special train to Queenstown and embarked early next day. We were not out of sight of land before the *Umbria* ran her nose into a gale and your humble servant tucked himself away on his shelf for three days. I think that the seven-day rush across is not so conducive to real comfort in transit as the old fashioned nine-day trip. But speed is the spirit of the times.

"Miss Anderson will, as you know, make the Winter's Tale the feature of the forthcoming engagement at Palmer's. People used to think this was a dull play. I remember appearing in Calvert's revival of it a number of years ago when it was voted wearisome. But Miss Anderson, by doubling the parts of Hermione and Perdita, gives a new and exceptional interest to the piece, while her three scenes toward the close of the performance form three exquisite pictures. I am much mistaken if New York doesn't go wild over her grace and *abandon* in the pastoral scene, which affords a remarkable contrast to her usual stateliness of mien."

Little Puck's Prosperity.

"Little Puck is an undoubted success," said Harry Watcham the other day to a MIRROR reporter, "and Frank Daniels has proved himself to be a comedian of more than ordinary merit. The success of the piece is testified to by the large business that we have enjoyed since the opening of the season in Chicago ten weeks ago. In that city, against strong attractions, Mr. Daniels had full houses every night for two weeks. This business has followed him up to date, and there is every reason to believe it will continue.

"Two weeks ago at the Arch Street Theatre, in Philadelphia, against such attractions as the McCaull Opera company, The Crystal Slipper, Mathias Sandorf and the American Opera, Little Puck aimed at the championship banner for the best business of the week, and won it easily.

"Entirely new music and costumes have been prepared for the California trip which commences Nov. 12 and with the able company at present supporting him, Mr. Daniels is pretty certain to make his greatest success on the Pacific coast."

He Wasn't That Murphy.

The Irish comedian, Joseph Murphy, was telling some amusing anecdotes the other day relating to incidents in his professional career. An episode in which he played an important part occurred at Leavenworth, Kas., some years ago. Mr. Murphy, unaccompanied by any of his company, had just stepped off the train at the depot in that city, when a party of three gentlemen approached him. One of them grasped his valise before he had time to say a word, and then the other two stepped forward, while one advanced and deferentially remarked:

"Mr. Murphy, I believe?"

"That is my name," replied the actor.

"We have been appointed a committee to receive and extend to you the hospitalities of the city," said the other gentleman.

"Gentlemen, I thank you very much," replied Joseph.

Then all three hurried into a carriage in waiting. The weather was dismal, rain pouring down in torrents. After comments on the weather had been made one of the party inquired about Mr. Murphy's season. Mr. Murphy stated that it had been a most prosperous one. His escorts expressed great satisfaction at the way in which the "good work" was going on, which somewhat mystified the actor.

At last the principal hotel in the city was reached and the party was ushered into the apartment that Mr. Murphy had taken. The genial Joe rang for a bell boy instanter.

When the boy appeared Joe rubbed his hands cheerfully and remarked:

"Come now, gentlemen, what will it be? Something hot and strong to cheer us up a bit?"

The three gentlemen looked at each other in amazement.

"What?" gasped one of them.

"Come, boys, name your orders. Shall it be a little wine?"

"What do you mean?" one of the party excitedly demanded.

"What do I mean," repeated Joe. "Why, simply to reciprocate the honor you have done me."

The three gentlemen looked thunderstruck. Then they sidled away and stood in a corner in an earnest conversation in a low tone. At last some happy thought seemed to strike one of the gentlemen, who eagerly inquired:

"Is your name Francis Murphy?"

"It is not," said Joe. "It is Joseph Murphy, and I am to play here this week."

"You must excuse us, then," said the spokesman. "We mistook you for Francis Murphy, the temperance apostle, who was due by the train you came in on, and who is to lecture here."

With that they hurried away, while Mr Murphy opened his wine alone. He learned afterward that Francis Murphy arrived on the same train and had been compelled to walk several miles in the mud and rain, no conveyance being in the neighborhood.

In the Courts.

THE LYCEUM IN LITIGATION.

The Lyceum Theatre has become involved in legal complications, and the property will probably be sold in foreclosure proceedings.

The ground upon which the theatre was built was owned by William Y. Mortimer, who on the 3d of January, 1884, leased it to Philip G. Hubert, Charles W. Clinton and Michael Brennan for twenty-one years from the 1st of May of that year, at an annual rent of $4 000. On the 30th of January, 1884 the lessees transferred the property to the Lyceum upon the same terms and conditions, and soon after the theatre building was erected at an expense of over $50 000. The entire property was then leased to Steele Mackaye and Gustav Frohman for ten years from February, 1885, at a rental of $12,000 for the first three years and $15,000 each for the remaining seven years.

As the Lyceum became indebted to different parties in the sum of $24 000, it issued bonds for this sum, of $500 each, payable in February, 1891, and executed a mortgage upon the property. Payment of the interest due upon the bonds in February, 1887, was not made, and no interest has been paid since that time, although demanded. Mackaye and Frohman assigned the lease of the property to the American Theatre Building and Managing Company, but it subsequently passed to other hands, until at present it is held by the New York Theatre Company. This company and F. H. Sargent claim an interest or lien upon the premises.

John S Ellis, as trustee of and for a number of the holders of the bonds issued by the Lyceum, has brought suit in the Supreme Court to foreclose the mortgage, and makes the Lyceum, the New York Theatre Company and F. H. Sargent parties defendant. By the suit an accounting will be sought and a sale of the property, so that the proceeds may be applied to the payment of the bonds, principal and interest.

APPEAL DISMISSED.

The appellate branch of the Court of Common Pleas has decided favorably to the continuance of H. R Jacobs as manager of the Third Avenue Theatre.

Kate Claxton and Charles A. Stevenson originally held a lease of the theatre for the term of ten years. Augustus H Lane, who claimed to be their assignee, took proceedings in the Sixth District Court to dispossess Jacobs and Manager Hill from the theatre, upon the ground that the lease had never been transferred to Hill, who sub-lets the theatre to Manager Jacobs. As it was shown that Manager Hill had paid the rent of the theatre for three years without any question being raised as to who held the written lease, Judge Lachman dismissed the suit.

An appeal was taken from this decision to the General Term of the Court of Common Pleas, where argument was heard last week. It was urged on behalf of the assignee that neither himself nor Stevenson had ever given up possession of the theatre, and therefore the present occupants were trespassers. Counsel for Managers Hill and Jacobs contended that Stevenson had abandoned the theatre nearly four years ago, and mortgaged the property to Andrew Dam, of the Union Square Hotel, but finding that Jacobs had recently made a success of the house, he endeavored to take advantage of the means by which Jacobs had profited.

The court took this view of the case and dismissed the appeal. This disposes of the litigation.

Actors' Fund Jottings.

Three thousand two hundred and seventy-two professionals visited the reading-room during last week—an average of five hundred and forty-five a day. Harvey S. Welch, a member of the A. M. Palmer Amateur Dramatic Club, of Charleston, S. C. sent $5 to the Fund the other day and requested that it should be used for the relief of some distressed professional. The sick list of the Fund for the present week numbers forty-eight.

A Graceful Speech

None of the papers reported the graceful and clever speech made by M. Coquelin on the night that he was honored by the Lotos Club. Mr. Brander Matthews made a correct translation of it, however, and that it may be read by the profession THE MIRROR gives it *in extenso*. M. Coquelin said:

"No one could be more touched than I by the welcome which is extended to us in this generous land of America. I was not without misgivings, for I knew when I set foot here what predecessors we had had—birds of passage like ourselves, but of quite another feather. They brought you drama, with its grand outbreaks, its violent passions, its fatalities and its catastrophies, and their names were Sara Bernhardt, Ristori, Salvini, Rossi, Irving—all comrades of your Edwin Booth, who in Paris was kind enough to grant me his encouragement.

"Instead of grand drama, instead of this magnificent princess, Tragedy, we offer you that humble person, Comedy. Comedy is the muse in low heeled shoes, the youngest muse, the Cinderella of the muses—a little, commonplace person; in short, pretty and of a neat figure, no doubt—but she is afraid of grand sentiments, thinks like you, laughs like me, speaks like everybody—our common humanity, in fact.

"I feared the comparison. Such as she is, however, the little commonplace person has been able to please you. You remembered that Moliere had married her, and, happier in this union than in his other, he had had by her many children, which still fill the world with their gaiety. So it is that by the side of the grand and of the beautiful, the true should also find a place. The grand lifts us up; the beautiful charms us; the true forces us to reflect, and without reflection there is no wisdom.

"This is the work of Comedy. She shows us ourselves as we are. In her we see ourselves as our neighbor sees us—our fair neighbor, rather, who spies on us from a window seeking food for scandal. But Comedy is a good creature; she does not demand the death of a sinner—quite the contrary. She encourages all to live by cultivating in all that gift of heaven—good humor.

"May we leave this behind us as lively and as warm as our memory of your kindly welcome. And in thinking of us when we have passed, may there come to you at times a smile. That will be a sign that we have succeeded."

The Wife's Tour.

Charles S. Dickson, the comedian of the Lyceum Theatre company, talks most enthusiastically of the recent Summer tour of the company. To a MIRROR reporter the other day he said:

"We had a glorious trip. It was more like a triumphal tour than anything else. Everywhere we tarried people went into raptures over the performance and the company, and socially we were treated in the most courteous manner. Miss Cayvan and Miss Dillon received quite a number of presents in San Francisco from admirers and friends, anonymously, and while we were in that city people came from points hundreds of miles away—making up large theatre parties from places like Monterey. While we were in Los Angeles it was the same. There they came from Santa Monica, the Long Branch of the Pacific coast.

"We enjoyed a trip to Santa Monica. The surf bathing there is superior to any here. At Salt Lake City we went by special invitation to Garfield Beach, which is about a half hour's run from the city by train. In fact, we had all the social favors bestowed on us that we could have desired. Miss Cayvan was feted and dined and wined to her heart's content, and I managed to go out occasionally and always enjoyed myself.

"As for the business we did, I suppose you have heard of it before this. In St. Louis we were the first stock company to make any impression whatever. That city has not usually been a favorite one with our stock companies, and Al. Hayman did not imagine we should do any business there. To the surprise of every one we played to over $6 000 on the week. We did the largest business ever done in San Francisco for four weeks with one play at regular prices, and we could have played longer. Over twenty-eight performances there netted $32 000. In Chicago we had to put the orchestra on the stage and then we turned hundreds away.

"This is not romancing. It is actual fact. The houses were sold out every night before six o'clock, and that with the three strongest attractions for that city that could possibly be put up against us—Booth and Barrett, the Bostonians and Lotta. The press accorded us the highest commendation, we drew tremendous houses, and everybody expressed regret when we left. In every city visited we could have played The Wife three times as long as we did, and I think the success of the Lyceum company is assured should the same territory be played over again with that piece."

Hawkshaw Hayman.

Dave Hayman sustained an unpleasant shock the other day. When he arrived in this city the first friend he met offered him his condolences, and he was surprised to learn that his father-in-law was dead. He had left that gentleman in the best of health in Baltimore. Not wishing to alarm his wife unnecessarily, he telegraphed to another member of the family to find out whether the report were true.

The reply was a denial.

Then Mr. Hayman set about discovering where the rumor originated. He learned that Mrs. Harry Mann heard it from a young woman who was told it by another young woman who claimed to be a sister of Lillie Grubb, Mrs Hayman.

"Why," said Mr. Hayman, "my wife only has one sister, and she is on the road with me."

His suspicions aroused, he soon discovered that the alleged sister was employed in a down-town cloak house, and that she had secured any number of free seats from New York managers on the strength of the relationship. He visited the cloak establishment and asked to see the young woman. Quite a pretty girl responded, and he requested the pleasure of a personal interview.

"I am a newspaper reporter," said the wily agent, "and wish to learn all the particulars of the death of Miss Grubb's father!"

"I am sorry," she said, "but the family do not wish to have the matter made public. Mr. Grubb died suddenly in this city, but I cannot give you the particulars."

Mr. Hayman knew that the old gentleman had never been to this city in his life, but he made no comments.

"Then can you tell me where I can find Mr. Hayman, Miss Grubb's husband?" he inquired.

"Mr. Hayman does not wish to see reporters," replied the girl, "he does not care to talk about the bereavement. I must refuse to tell you where you can see him."

"Are you a relative of the family?" asked Mr Hayman.

"I am."

"You must excuse my language, my dear young lady," responded Mr. Hayman somewhat angrily, "but you are a ——— liar. I am Mr. Hayman!" The girl turned white.

"Here, Lole!" called Mr Hayman.

The girl must have imagined that he had said Lillie, for she gave one bound and fled from the scene in dismay, while Mr. Hayman left the place in triumph.

A Rumor Denied.

The report emanating from members of the Booth and Barrett company, to the effect that Messrs. Booth and Barrett have secured the Broadway Theatre for next season for a series of Shakespearean revivals, cannot be confirmed.

When spoken to on the subject the managers of the organization denied any knowledge of the matter, while Frank W Sanger was also unaware of such an arrangement.

"This is the first I have heard of it," he said to a MIRROR reporter, "and so far as this house is concerned it is not true."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

each to excellent business. Col. Sinn's Alone in London 8th.

GREENVILLE.

Gilreath Opera House (B T. Whitmire, manager): Mme. Janauschek in Meg Merrilies to good business Oct. 29. Sol Smith Russell to a large and well-pleased audience 3d.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Aside from the amateur minstrel performance by members of the Hermitage Guards Oct. 29 30 the Vendome has been closed this week. Booth and Barrett cancelled their dates 1-3, and Manager Milsom says he could get nothing to fill the open time with. The town is full of strangers attending the races, and considering all the circumstances I can't help thinking they were valuable dates to be lost to the local management especially. The minstrel performances by the Hermitage Guards were patronized by fashionable and enthusiastic audiences. The Guards gave excellent entertainments on both nights, their performance being as good, in fact, as that of many professional organizations. Professor Lemon was very capable as musical director. Mr. and Mrs. Florence 8 10.

The Masonic (R. N. Slygh, manager): Lilly Clay's Gayety co. to a crowded house 29th. McCabe and Young's Genuine Negro Minstrels 30 31, and to fairly good business.

The Grand (L. C. Halle and Co., managers): Foreman-Morton comb. in The Hermit 29-31. Business poor. Co. weak. Ranch 10 played to good houses 2-3. The co. is a very good one indeed. The Pavements of Paris, booked for this week, has cancelled.

Items: D. H. Wilson, in advance of Mr. and Mrs. Florence, was in town last week.—One Mr. Wood was advertised to play Dr. Jekyll and Mr. Hyde 25-27 at the Vendome, but he failed to come. I understand his co. has collapsed.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): The Twelve Temptations closed an excellent week's business Oct. 27. They gave seven performances to crowded houses at popular prices. Lizzie Evans and co. opened 29th in The Buckeye to a good house. The star has made a hit in this piece. Mr. Wilson's part fits him like a glove. Minnie Maddern 5-7; Roland Reed 8-10; Shadows of a Great City 12, for one week; Sol Smith Russell 19-21.

LEBANON.

Opera House (R. L. C. White, manager): The Foreman-Morton comb. played The Hermit to a fair-sized house 1st. Poor show.

Item: McCabe and Young's Minstrels booked for 2d, were cancelled by Manager White. A good minstrel co. could play to $400 or more at an early date.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager). Jules Gran's Comic Opera co. Oct. 29 31 and matinee to good business and satisfied audiences. Al. G. Field's Minstrels 2-3 and matinee to fair business. Mr. and Mrs. Florence 6-7; Robert Downing 10th; Twelve Temptations 12th.

Item: Chattanooga Lodge No. 91, B. P. O. E., tendered Gran's Opera co. a reception at the Palace Hotel 31st. Jules Gran was presiding officer.

COLUMBIA.

Grand Opera House (L. Friesson, owner): McCabe and Young's Minstrels to good house Oct. 29.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Mr. and Mrs. W. J. Florence 5th; Sol Smith Russell 6th; Robert Downing 8 9 and Twelve Temptations 14th.

People's Theatre (W. H. Burroughs, manager): Opens on the 8th with Al. G. Field's Minstrels.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

TEXAS.

SHERMAN.

Sherman Opera House (R. Walsh, manager): Nellie McHenry in Three of a Kind to light business Oct. 26. Her co. is excellent. Thomas W. Keene in Hamlet 1st.

TYLER

Albertson's Opera House (E. Albertson, manager): Roland Reed Oct. 29 in Humbug, to a crowded and delighted house.

Items: A. B. Scoville, in advance of the Golden comb., is in the city.—T. W. Keene was to have opened our new Opera House 29th. It will not be ready until Dec. 1. Seating capacity 1,200, eight boxes, two galleries, eight dressing-rooms, twelve exits, and in the centre of the city. Cost $35 000; heated with steam and lighted by electricity.

SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): W. J. Scanlan and co. in Shane-na-Lawn Oct. 25 and Irish Minstrel 26th. He deserved larger audiences than he received. He is supported by an excellent co., and they gave very pleasing performances. George Wilson's Minstrels played to good business on the 27th and 28th. An excellent performance.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): George Wilson's Minstrels played to a crowded house Oct. 24. Lewis Morrison 26-27, to good business. The Howard co. in Dr. Jekyll and Mr. Hyde 30 31 and matinee. Good business.

FORT WORTH.

Opera House (George H. Dashwood, manager): Thomas W. Keene, supported by George Learock and Louise Pomeroy, Oct. 29-30, to full houses. George Wilson's Minstrels to top-heavy house 31st.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Lewis Morrison's co. repeated Faust Oct. 25, to fair business. Richards and Pringle's Colored Minstrels gave tame performances to light business 26-27. W. J Scanlan is now playing a successful engagement, having opened 29th in Shane-na-Lawn to the best house of the season, and the attendance since has been very large.

Item: Robert McNair, of the Scanlan co., is an old Galveston boy, and embraced the profession in this city during the old stock co. days.

WACO.

Opera House (J. P. Garland, manager): George Wilson's Minstrels to a large audiences Oct. 30. Lewis Morrison in Faust to fair-sized audiences 31-1. Nellie McHenry 2d.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Nellie Free in Silver Spur 7th.

EL PASO.

Myar's Opera House (Stewart and Carpenter, managers): This theatre was reopened for the season on Oct. 29 by Lewis Morrison in Faust to a crowded house. Hallen and Hart 26-27.

MARSHALL.

Marshall Opera House (Johnson and Carter, managers): Roland Reed Oct. 27 in Humbug at matinee to good business. Woman Hater, evening, to fair business. Newton Beers in Lost in London to good business 29th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Emma Abbott and an excellent co. appeared all last week to splendid business, every performance drawing full circles below and fair above. The repertoire consisted of Trovatore, Chimes of Normandy, Rose of Castile, Faust, Bohemian Girl and Norma. The Rose of Castile and Norma had never been presented in this city before, and these drew heavily. Faust was next choice. Bohemian Girl was put on for a matinee at regular prices without Abbott, who was suffering from a severe cold during the whole engagement, and did not in reality do herself justice. At the close of the engagement she came before the curtain and made a little speech—something new for her—stating that she felt gratified and extremely thankful to her Salt Lake friends for the kindness they had shown her in their forbearance at her inability to do justice to her music. She was greeted with a storm of applause.

Items: Rhea opens the Grand Opera House (late Walker's) Oct. 29 for three nights.—Louis James and Marie Wainwright are advertised at the Salt Lake Theatre for the near future.—Bertha Bayliss, the young soprano who made such a hit recently as Margaret in Mr. Sampson of Omaha, has gone to that city to accept a salaried situation in a church choir. She will also pursue her musical studies with Mazzucato Young, the composer of the opera.—Mr. Young writes me that Mr. Nye and Mme. Young are busily engaged on another opera, which they hope to finish during the Winter.—The Abbott co. enjoyed our beautiful weather by repeated drives and strolls about the city, and expressed themselves as being universally delighted.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): J. C. Duff's Opera co. Oct. 30 to a large business. Sol Sam's Minstrels to a fair-sized audience 1st.

VIRGINIA.

RICHMOND.

Academy of Music (Berger and Leath, managers): A. M. Palmer's co. in Jim the Penman proved a powerful attraction 1-3. Immense audiences greeted them at each performance. Frank Bangs in the title role and May Brookyn were repeatedly called before the curtain. The costumes and stage settings were unsurpassed McNish, Ramza and Arno's Minstrels 6-7; Around the World in Eighty Days 8-10; Erwin Brothers' Specialty co. 12 14; Alberta Gallatin 15th.

Theatre (Mrs. W. T. Powell, manager): George T. Ulmer presented Col. Mulberry Sellers and For Congress to good houses Oct. 29-Nov. 1. Powers' co. in The Ivy Leaf played to small houses 2-3. Jeannie Winston 5th, one week, supported by the Lyceum Opera co. in Girofle-Girofla and Prince Methusalem.

Opera House (R. I. Taylor, manager): Mme. and Augustin Neuville in A Boy Tramp and The Gypsy Boy filled the week. Full houses was the rule. It may be said that this was the best and strongest attraction ever at this house. Hollywood Family in Cinderella this week.

Musee (C. S. Thompson, manager): Mabel Steel is the latest attraction presented. Business very good.

Comique (W. W. Putnam, manager): The Christy Brothers prove strong cards. Big business last week.

Items: W. H. Stable, for many years connected with the theatre, recently associated himself with the Academy of Music as press representative. Mr. Stable is a gentleman of eminent ability and popular withal.—H. I. Otter, a popular member of Lodge 45, B. P. O. E., died on Oct. 29. He leaves a wife who has the sympathy of a wide circle of friends.—On Oct. 20 at the Chicago Opera House A. C. Hilsdorf, treasurer of the Jim the Penman co., when taking leave of that organization, was presented by Mrs. E. J. Phillips in behalf of the co. with a beautiful gold watch upon which was inscribed his monogram and the following "Token of Esteem. A. M. Palmer co. 1888." Mr. Hilsdorf made many friends while here.

DANVILLE.

Academy of Music (Neal and Gerst, managers): Ivy Leaf played to a fair house Oct 31. Audience seemed pleased. McNish, Ramza and Arno played to an appreciative audience 3d.

NORFOLK.

Academy of Music (Berger and Leath, managers): Jim the Penman by the Eastern co., with Frank C. Bangs in the title role, drew packed houses Oct. 29-31. The co. is a strong one, and presents the drama in an exceptionally fine manner. This week Around the World in Eighty Days.

Opera House (W. I. Taylor, manager): The Hollywood Family in Cinderella and musical specialties pleased the patrons of this house nightly during the past week. This week The Wild West, but not by Cody's co.

CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers): McNish, Ramza and Arno's Minstrels Oct. 30 to a very large house.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): A. M. Palmer's co. in Jim the Penman Oct. 29 to a good house The Ivy Leaf to a fair-sized audience 1st The scenic effects were novel and the singing good.

ROANOKE.

Opera House (Tennyson and Simpson, managers): McNish, Ramza and Arno's Minstrels to a very large audience Oct. 31.

WEST VIRGINIA.

PARKERSBURG

Academy of Music (M. C. Van Winkle, manager): Ryan and Gibson in Irish comedy, matinee and evening, Oct. 27 to small business. The play did not take well, although good of its kind.

WHEELING.

Opera House (F. Riester, manager): Daniel Boone co. gave a fair performance to a small house 2d. Nat Goodwin 10th. Bartholomew's Equine Paradox 12th, week.

Grand Opera House (O. C. Genther, manager): The Ruling Passion co. 1-2 displayed some very nice scenery. Business fair. Boston U. T. C. co. 3d; usual crowd. Little Nugget co. 12th, week.

WISCONSIN.

MILWAUKEE.

The past week has been dead from a theatrical standpoint, the leading theatres remaining closed. The Grand opens 4th with Charles Erin Verner, followed by Carleton Opera co. 5th, week. Keep it Dark co. gave two performances 4th at the Academy, followed by Rosina Vokes 5th for a week. The Nelson Family comb. gave two performances at the Standard 4th. The Black Flag all this week.

LA CROSSE.

McMillan Opera House (George B. Russell, manager): Aiden Benedict in Monte Cristo to a good house Oct. 30. The co. is very unevenly balanced and the play very poorly rendered. Johnson and Slavin's Minstrels 8th; White Slave 19th; Grismer-Davies 29th.

MADISON.

Turner Hall (McConnell and Pressentin, managers): He, She, Him and Her Oct. 29 to fair business. Ollet's Specialty co., advertised for 30th, did not materialize. Little Nugget plays a return engagement 9th.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Keep It Dark, with a good co., played to a small house Oct. 26. Weather unfavorable. He, She, Him and Her to a very large and enthusiastic audience 30th.

OSHKOSH.

Grand Opera House (Mr. Straslipka, manager): Keep It Dark Oct. 31, to a small house.

Item: Smith and Straslipka dissolved partnership. Straslipka continues as manager.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rose Coghlan's engagement last week in Jocelyn was most satisfactory, large and well pleased audiences greeting her every night. Miss Coghlan was recalled night after night before the curtain. Her support is exceptionally good. This week will be divided between Mrs. Potter and Jim the Penman. The advance sale for the Potter engagement is very large.

Toronto Opera House (Jacobs and Shaw, managers): N. S. Wood in The Waifs of New York did large business all week. The co. is much better than last season. Scenic effects excellent. The Two Johns this week.

Items: The Fisk Jubilee Singers gave an excellent programme of Ethiopian selections at the Pavilion two nights last week.—Mrs. Watson, supporting Miss Coghlan, is a Canadian. Her home is at Ottawa, and she has been before the public previously as an elocutionist and reader.—On last Wednesday night, during the performance of Jocelyn, Miss Coghlan was presented with a floral pillow by a committee representing 250 students from the Trinity Medical College, who took possession of the gallery of the theatre. Miss Coghlan responded in a neat little speech. After the performance was over the stage door was besieged by the students, who hustled her into her carriage, unhitched the horses, attached a fifty-foot rope to the vehicle and brought her triumphantly to the hotel. It is many years since an actress has been so honored in this city, Christine Nilsson having been the recipient of a similar ovation some years ago in Toronto.

OTTAWA.

Grand Opera House (John Ferguson, manager): Hattie Anderson played Muggs' Landing to fair-sized houses 2-3. Jim the Penman 5 6; Valda Concert co. 7th.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Pat Rooney in Pat's Wardrobe to good business Oct. 29-30 Lotta in Pawn Ticket 31st. The police gave their annual concert 1st, and as usual had a packed house. Rose Coghlan 5 6; Boston Ideals 8th.

Item: Hutchy Clark, the basso of the Ideals, is an old Hamilton boy.

BELLEVILLE.

Opera House (H. E. Holden, manager): Florence Bindley in Dot pleased a fair-sized audience Oct 31. Her shooting was a feature. Zear Semon 5th, for a week.

MONTREAL.

Academy of Music (Henry Thomas, manager): A. M. Palmer's Jim the Penman co. to fair business last week. The co. is an excellent one and gave great satisfaction. This week, Coquelin-Hading co

Theatre Royal (Sparrow and Jacobs, managers): Two Johns co. to crowded houses every night last week. The laughter was loud and the applause frequent. This week we are to have our old favorite, Corinne, in Monte Cristo, Jr., and next week A Bunch of Keys.

BRANTFORD.

Opera House (Joseph Stratford, proprietor): Lotta's first appearance here Oct. 30, drew a full house. She made a very pleasing impression. Thomas Joyce joined this co. in London in place of Mr. F. De Lormle. Pat Rooney 31st, to good business. Clarke's Female Minstrels balance of the week to a very fair audience.

LONDON.

Grand Opera House (Nelson A. Morkill, manager): Lotta in Pawn Ticket 210 Oct. 29 delighted a full house. Hi Henry's Minstrels did only fair business 31st. Pat Rooney in his play, Pat's Wardrobe, did good business 2-3. Boston Opera co. 6th. Rose Coghlan 7th.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Pat Rooney Oct. 25 to a large and well pleased audience. Hattie Anderson in Muggs' Landing 1st to fair business. The Shakesperian burlesque of act three was the best feature. A cold detracted from Miss Anderson's singing and dialogue greatly, which accounted for a flatness in the performance. Next week, Help Wanted and an Uncle Tom's Cabin co.

ST. THOMAS

Opera House (George T. Claris, manager): The Hyers' Sisters Colored Comedy co. appeared Oct. 29-31 to very bad business. Owing to the illness of Mrs. Hyers they were obliged to give a specialty bill each evening instead of their regular plays. The co. is not a success in the specialty line, whatever their regular performance may be worth. Pat Rooney comb. to a packed house 1st. The co. has been greatly strengthened since its last appearance, and succeeded very well in their efforts to entertain the audience. Clark's Female Minstrels to a good house 2d.

HALIFAX.

Academy of Music (H B. Clarke, manager): The success last week of the Bennett-Moulton Opera co. induced them to remain over the first three nights of this week, the balance of the week being filled in by Peck and Fursman's Uncle Tom's Cabin co.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): The stock co. presented Rob Roy for the benefit of the St. Andrew's Society Oct. 31 and drew a large house. Katie Putman having cancelled her dates the stock co. will present Geneva Cross next week.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A. M. PALMER'S JIM THE PENMAN (Eastern) Co.: Savannah, Ga., Nov. 7 8, Macon 9-10, Americus 13, Athens 14, Augusta 15-17, Atlanta 19 20, Chattanooga, Tenn., 21, Knoxville 22, Birmingham, Ala., 23 24.

A. M. PALMER'S JIM THE PENMAN (Western) Co.: Toronto, Can., Nov. 8-10, Erie, Pa., 12, Bradford 13, Olean, N. Y., 14, Rochester 15-17, Syracuse 19-20, Oswego 21, Troy 22 24

ANNIE PIXLEY Co.: Philadelphia Oct. 29—two weeks.

A POSSIBLE CASE Co.: Providence, R. I., Nov. 5—week.

ADA GILMAN Co.: Brooklyn, N. Y., Nov. 5—week; Erie, Pa., 18, Bradford 19, Hornellsville, N. Y., 20, Oswego 22, Binghamton 23, Scranton, Pa., 24

A NEW TRAMP IN TOWN Co.: Wheeling, W. Va., Nov. 5—week.

AGNES CODY Co.: Apollo, Pa., Nov. 8 10.

A BUNCH OF KEYS Co.: Troy, N. Y., Nov 5—week; Montreal, Can., 12—week; Toronto 19—week.

ARABIAN NIGHTS Co.: Chicago Nov. 5—week.

A NIGHT OFF Co.: Moberly, Mo., Nov. 8, Mexico 9, St. Charles 10, St. Louis 11—week; Jefferson City 19, Sedalia 20, Ottawa, Kas., 21, Emporia 22, Nevada, Mo., 23, Joplin 24.

AMONG THE PINES Co.: Boston, Mass., Nov. 5—week; Lynn 12-14, Woonsocket 15, Northampton 16, Holyoke 17.

ADONIS Co: Brooklyn, E. D., Nov. 5—week; N. Y. City 12—two weeks.

A BRASS MONKEY Co: N. Y. City Oct. 15—indefinite.

A TIN SOLDIER Co: St. Louis Nov. 5—week; Cincinnati 12—week.

ALADDIN Co.: Cleveland Nov. 5—week.

ARTHUR REHAN'S Co.: Portland, Me., Nov. 9-10, Montreal, Can., 12—week.

A HOLE IN THE GROUND Co.: N. Y. City Oct. 29—two weeks; Washington 12—week; Baltimore 19—week.

A PARLOR MATCH Co.: Baltimore Nov. 5—week; Philadelphia 12—week; Jersey City 19—week.

A MIDSUMMER NIGHT'S DREAM Co.: N. Y. City Oct. 2—two weeks

AROUND THE WORLD IN EIGHTY DAYS Co.: Richmond, Va., Nov. 8-10, Lynchburg 12, Danville 13, Charlotte, N. C., 14, Spartansburg, S. C., 15, Charleston, 16-17, Savannah, Ga., 19-20

ADA GRAY Co.: Grand Rapids, Mich., Nov. 5—week, Chicago 12—week; Milwaukee 19—week.

ARNOLD AND BENNETT'S Co: Joplin, Mo., Nov. 8-10.

A COLD DAY (Eastern) Co.: Galion, O., Nov. 8, Marion 9, Urbana 10, Cincinnati 12—week; Wooster 19, Bucyrus 20, Upper Sandusky 21, Findlay 22, Lima 23, Bellefontaine 24.

A POSTAGE STAMP Co.: Philipsburg, Pa., Nov. 8, Huntington 9, Altoona 10, Johnstown 12, Butler 13, New Castle 14, Oil City 15, Titusville 16, Bradford 17, Olean, N. Y., 19, Jamestown 20, Meadville, Pa., 21, Greenville 22, Warren, O., 23, Youngstown 24.

ADAMS AND COOK'S DRAMATIC Co.: Gloucester, Mass., Nov. 12—week.

A COLD DAY (Western) Co.: Hiawatha, Kas., Nov. 8, Atchison 9, Leavenworth 10, Lawrence 13, Ottawa 14, Garnett 15

BOOTH-BARRETT Co.: New York City Nov. 12—indefinite.

BOSTON THEATRE (G. W. Lowe) Co.: Kimball, Dak., Nov. 5—week.

BARRY AND FAY Co.: Baltimore Nov. 5—week.

BALDWIN COMEDY (Stark and Goldthwaite) Co: Norwalk, O., Nov. 5—week.

BLACK FLAG Co.: Milwaukee Nov. 5—week.

BALDWIN-MELVILLE Co: Binghamton, N. Y., Nov. 5—week, Cortland 12—week; Cohoes 19—week.

BURR OAKS Co.: Stamford, Ct., Nov. 8-9, Greenwich 10, Wilmington, Del., 12-24.

CLAIR PATEE Co: Dell Rapids Dak., Nov. 6-9, Sioux Falls 10, Sioux City, Ia., 11-12.

CRESTON CLARKE Co.: Buffalo, N. Y., Nov. 5—week; Cleveland 12—week.

CLARA MORRIS Co.: Boston Oct. 31—two weeks.

CRYSTAL SLIPPER Co: Philadelphia Oct. 22—three weeks.

COQUELIN-HADING Co.: Montreal, Can., Nov. 5—week.

CORSAIR-EVANGELINE Co.: Salt Lake, Utah, Nov. 8-10 Denver, Col., 12—week; Kansas City, Mo., 19—week

CHARLES E. VERNER Co.: Monmouth, Ia., Nov. 8, Beardstown 9, Alton 10, St. Louis 11—week; Belleville, Ill., 18, Springfield 19, Hannibal, Mo., 20, Quincy, Ill., 21, Peoria 22, Iowa City 23, Cedar Rapids 24.

CHIP O' THE OLD BLOCK Co: Missoula, Mont., Nov. 8, Victoria, B. C., 12-13, Vancouver 14-15, New Westminster 16, Victoria 17, Port Townsend, Wash. Ter., 19, Seattle 20 21, Tacoma 22 23, Astoria, Ore., 24.

C. W. COULDOCK Co.: Lynn, Mass., Nov. 19-21, Chelsea 22, Lowell 23, Lawrence 24.

CHECKERED LIFE Co.: Brooklyn, E. D., Nov. 5—week.

CHARLES T. ELLIS Co.: Paterson, N. J., Nov. 5—week

DAN'L BOONE Co.: Richmond, Ind., Nov. 12, Muncie 13, Anderson 14, Frankfort 15, Crawfordsville 16, Lafayette 17, Danville 19, Streator, Ill., 20, Joliet 21, Aurora 22, Elgin 23.

DAN SULLY Co.: San Francisco Nov. 5—two weeks.

DORE DAVIDSON Co.: Philadelphia Nov. 12—week.

DENMAN THOMPSON: New York, Aug. 30—indefinite.

DARK SECRET Co.: Philadelphia Oct. 29—two weeks.

DR. CHARLES L. HOWARD'S Co.: Corsicana, Tex., Nov. 8, Waco 9, Fort Worth 10, Dallas, 12-13, Denison 14, Sherman 15, Paris 16, Texarkana 17

EDWIN BARBOUR Co.: Sioux City, Ia., Nov. 7-8.

EDWIN STUART Co: Des Moines, Ia., Nov. 5—week; Sioux City 12—week; Lincoln, Neb., 19—week.

EDITH SINCLAIR Co.: Paterson, N. J., Nov. 5—week.

EDWIN TANNER Co.: Decorah, Ia., Nov. 8, Elkader 9, Prairie du Chien, Wis., 10, Lancaster 12, Platteville 13, Monroe 14, Brodhead 15, Evansville 16, Waukesha 17, Jefferson 19, Portage 20, Beloit 21

EUNICE GOODRICH Co: Los Angeles, Cal., Nov. 12—week.

EDWIN ARDEN Co.: N. Y. City Oct. 29—two weeks.

ESTELLE CLAYTON Co. St. Louis Nov. 5—week.

EMMA FRANK'S DOT Co: Hamilton, Can., Nov. 8 9, Chicago 12—two weeks.

EDWIN F. MAYO'S Co.: Milwaukee Nov. 12—week.

FRANK DANIELS Co: Des Moines, Ia., Nov. 9, Council Bluffs 10, Cheyenne, Wyo. Ter., 12, Ogden, Utah, 14, Stockton, Cal., 16, Fresno 17, Los Angeles 19—week.

FREDERICK LORANGER'S DRAMATIC Co.: Grand Ledge, Mich., Nov. 8, Ionia 9 10.

FATE Co.: Lansing, Mich., Nov. 8, Jackson 9, Adrian 10.

FLOY CROWELL Co.: Fitchburg, Mass., Nov. 8-10, Springfield 12—week; Brooklyn 19—week.

FAIR PLAY Co.: Indianapolis, Ind., Nov. 5—week.

FRANK MAYO Co.: Albany, N. Y., Nov. 13-15, Gloversville 16, Cohoes 17, New Haven, Ct., 19-21.

FRANK S DAVIDSON'S Co.: Connersville, Ind., Nov. 9, Brookville 10

FLORENCE COMEDY Co.: Nashville, Tenn., Nov. 8-10, Birmingham, Ala., 12-13, Montgomery 14, Pensacola, Fla., 15, Mobile, Ala., 16-17, New Orleans 19—week.

FRANK I. FRAYNE'S Co.: Hoboken, N. J., Nov. 5—week.

FASHIONS Co.: Chicago Nov. 5—week.

FANNY DAVENPORT Co.: Newark, N. J., Nov. 5—week; Cleveland 12—week; Philadelphia 19—week.

FREDERICK B. WARDE'S Co.: Boston Nov. 5—week; Pittsburg 12—week; Baltimore 19—week.

FASCINATION Co.: Boston, Mass., Nov. 5—two weeks; Waltham 19, Manchester 20, Lynn 21, Lewiston, Me., 22, Portland 23 24.

GEORGE T. ULMER Co.: Winston, N. C., Nov. 9-10, Raleigh 12-13, Charlotte 14-15, Columbia, S. C., 16-17, Charleston 19 21.

GOLDEN Co.: Palestine, Tex., Nov. 5 8.

GORMAN HARRINGTON COMEDY Co: Rockland, Me., Nov. 8, Camden 9, Belfast 10, Bucksport 12, Bangor 13.

GRAY AND STEPHENS' Co: Lawrence, Mass., Nov. 5—week.

GRAHAM EARLE Co.: Napoleon, O., Nov. 5—week; Tiffin 12—week.

GRANDFATHER'S CLOCK Co.: Chicago Nov. 5—week.

GEORGE OBER Co.: Ottawa, Kas., Nov. 8, Topeka 9 10.

GEORGE J. CURTIS Co.: Vinal Haven, Me., Nov. 5—week.

GOLDEN GIANT MINE Co.: Pittsburg Nov. 5—week.

GRISMER DAVIES Co.: Brainerd, Minn., Nov. 8, Duluth 9-10, Minneapolis 12—week, St Paul 19—week.

HELD BY THE ENEMY (Eastern) Co.: N. Y. City Oct. 29—two weeks.

HELD BY THE ENEMY (Western) Co.: Omaha, Neb., Nov. 10, Lincoln 12, Council Bluffs, Ia., 13, Des Moines 14, Marshalltown 15, Cedar Rapids 16, Davenport 17.

HER HUSBAND Co.: Detroit Nov. 5—week.

HOODMAN BLIND Co.: Philadelphia Oct. 29—three weeks.

HERNE'S HEARTS OF OAK Co.: Hudson, N. Y., Nov 8, Cohoes 9, Saratoga 10, Glens Falls 12, Schenectady 13, Little Falls 14, Ilion 15, Canastota 16, Rome 17.

HELEN BLYTHE Co.: Quincy, Ill., Nov. 8, Pittsfield 9, Springfield 12-13, Danville 14.

HALLEN AND HART Co.: Los Angeles Nov. 5—week; San Francisco 12—two weeks.

HE, SHE, HIM AND HER Co.: Chicago Nov. 4—week; Indianapolis, Ind., 12-14, Richmond 15, Dayton, O., 16-17, Hamilton 18, Springfield 19-20, Chillicothe 21, Zanesville 22, Wheeling, W. Va., 23-24.

HERNE'S DRIFTING APART Co.: New Haven, Ct., Nov. 7 8, Hartford 9 10, Chelsea, Mass., 12, New Bedford 13, Brockton 14-15.

IVY LEAF Co.: Jersey City Nov. 5—week; Philadelphia 12—week.

IRENE WORRELL COMEDY Co.: McKinney, Tex., Nov. 5—week.

J. H. WALLICK'S Co.: Philadelphia, Nov. 5—week; Brooklyn 12—week; N. Y. City 19—week.

JARBEAU Co.: Chicago Nov. 4—week; Joliet, Ill., 12, Peoria 13, Springfield 14, Decatur 15, Terre Haute, Ind., 16-17.

JANAUSCHEK Co.: Augusta, Ga., Nov. 9-10, Savannah 12-13, Milledgeville 14, Macon 15.

JENNIE CALEF Co.: Washington Nov. 5—week; Brooklyn, N. Y., 12—week; Providence, R. I., 19—week.

JAMES CONNOR ROACH Co.: Shamokin, Pa., Nov. 8, Pottsville 9, Scranton 10, Bethlehem 12, Mauch Chunk 13, Elizabeth, N. J., 14, Yonkers, N. Y., 15, Newburg 16, Poughkeepsie 17, Danbury, Ct., 19, Norwalk 20, Bridgeport 21.

JOSEPH JEFFERSON Co.: N. Y. City Oct. 29—two weeks; Brooklyn 19—week.

J. K. EMMET Co.: New Haven, Ct., Nov. 12, Wallingford 13, Haverhill, Mass., 14, Hartford, Ct., 15-16, Waterbury 17; N. Y. City 19—week.

J. S. MOULTON'S Co.: Marblehead, Mass., Nov. 12-14, Lynn 15-17; Fall River 19—week.

JAMES WAINWRIGHT Co.: Stockton, Cal., Nov. 7-8, San Jose 9-10, Virginia City, Nev., 12, Reno 13, Salt Lake City, Utah, 15 17, Leadville, Col., 19-20, Aspen 21, Leadville 22, Colorado Springs 23-24.

JULIA MARLOWE Co.: Washington Nov. 5—week.

JANE COOMBS Co.: Sherman, Tex., Nov. 8, Dallas 9 10, Fort Worth 12, Waco 13, Temple 14, Bremond 15, Galveston 16-17, Houston 19, Columbus 20, San Antonio 21-22.

J. B. POLK Co: Brooklyn, N. Y., Nov. 5—week; Brooklyn, E. D., 12—week; Boston 19—week.

J. S. MURPHY Co.: Sheboygan, Wis., Nov. 8, Fond du Lac, 9, Oshkosh 10, Appleton 12, Stevens Point 13, Chippewa Falls 14, Stillwater, Minn., 15, St. Cloud 16, Brainerd 17, Winnipeg, Man., 19—week.

KINDERGARDEN Co.: Newark, N. J., Nov. 5—week; Philadelphia 12—week.

KATE CLAXTON Co: New Orleans Nov. 4—week; Houston, Tex., 12, Galveston 13-15, San Antonio 16-17, Austin 19-20, Waco 21, Fort Worth 22, Dallas 23 24.

KATTI Co.: Chicago Oct. 28—two weeks.

KATIE PUTNAM Co.: St. Louis Nov. 5—week.

KATE CASTLETON Co.: Cincinnati Nov. 5—week.

KITTIE RHOADES Co.: Pottstown, Pa., Nov. 5—week; Columbia 12—week.

LOUISE ARNOT Co., Ashland, Pa., Nov. 5—week.

LOTTA Co: Pittsburg Nov. 5—week; Toronto, Can., 13 14, Syracuse, N. Y., 15, Albany 16-17

LIGHTS O' LONDON Co.: Albany, N. Y., Nov. 5—week.

LITTLE NUGGET Co.: Rockport, Ill., Nov. 8, Dubuque, Ia., 12-13, Waterloo 14, Cedar Falls 15, Webster City 16, Fort Dodge 17, Des Moines 19, Atlantic 20, Council Bluffs 21, Red Oak 22, Creston 23, Atchison, Kas., 24.

LILLIAN KENNEDY Co.: Seneca Falls, N. Y., Nov. 5—week; Auburn 12—week; Elmira 19—week.

LILLIAN LEWIS Co.: Paducah, Ky., Nov. 7-8, Union City, Tenn., 9-10, Trenton 12.

LIZZIE EVANS Co.: St. Louis, Mo., Nov 4, Greenville, Miss., 6, Natchez 7, Jackson 8, Vicksburg 9-10, New Orleans 11—week.

LE VOYAGE EN SUISSE Co.: Des Moines, Ia., Nov. 7-8, Omaha, Neb., 9-10, Denver 13—week, Kansas City 19—week.

LYCEUM THEATRE WIFE Co.: Brooklyn N. Y., Nov. 5—week.

LOST IN LONDON Co.: San Antonio, Tex., Nov. 8-9, Austin 10, Waco 12, Fort Worth 13, Dallas 14-15, Denison 16, Paris 17, Fort Smith, Ark., 19, Fayetteville 20, Springfield, Mo., 21, Pierce City 22, Joplin 23, Fort Scott, Kas., 24

LIGHTS AND SHADOWS Co.: Cincinnati Oct. 29—two weeks.

LEWIS MORRISON Co.: Vicksburg, Miss., Nov. 8-9, New Orleans 10.

MICHAEL STROGOFF Co.: Fort Scott, Kas., Nov. 7-8, Springfield, Mo., 9 10.

MONTE CRISTO (James O'Neill) Co.: Pittsburg Nov. 5—week.

MATTIE VICKERS Co.: Cleveland, O., Nov. 5—week.

MARTIN HAYDEN Co.: Baltimore Nov. 5—week.

MONTE CRISTO (Aiden Benedict) Co.: Boone, Ia., Nov. 8, Cedar Falls 9, Independence 10, Cedar Rapids 12, Iowa City 13, Oskaloosa 14, Creston 15, Red Oak 16.

MINNIE MADDERN Co.: Louisville, Ky., Nov. 8-11, Evansville, Ind., 13, Danville, Ill., 14, Decatur 15, Peoria 16, Milwaukee 17-18, Chicago 20—week.

MRS. POTTER Co.: Cleveland Nov. 8-10

MAGGIE MITCHELL Co.: Leadville, Col., Nov. 6-8, Pueblo 9-10, Hutchison, Kas., 12, Wichita 13, Topeka 14, Atchison 15, St. Joseph, Mo., 16-17, Kansas City 19—week.

MME. NEUVILLE'S Co: Utica, N. Y., Nov. 8-10

MAUDE ATKINSON Co.: Aberdeen, Miss., Nov. 8-10, Starkville 12 13, Kosciusko 14-15, Durant 16-17.

MURRAY AND MURPHY: Kansas City, Mo., Nov. 8-10, Council Bluffs, Ia., 12, Sioux City 13 14, Omaha, Neb., 15-17, Plattsmouth 19, Beatrice 20, Hastings 21, Lincoln 22, Atchison, Kas., 23, St. Joseph, Mo., 24

MY PARTNER Co: Philadelphia Nov. 5—week.

MARGARET MATHER Co.: N. Y. City Nov. 5—week; Bridgeport, Ct., 12, Merden 13, New Haven 14-15, Hartford 16 17.

MONROE AND RICE Co.: Detroit Nov. 5—week.

MILTON NOBLES: Huron, Dak., Nov. 7-8, Aberdeen 9-10, Winnipeg, Man., 12—week.

MCKEE RANKIN Co.: St Louis, Mo., Nov 5—week; Kansas City 12-14.

MARLANDE CLARKE'S Co: Kittanning, Pa., Nov. 8, Tarentum 9, McKeesport 10

MATHIAS SANDORF Co.: Boston Oct. 29—two weeks.

MARY ANDERSON Co.: N. Y. City Nov. 12—six weeks.

MAZULM Co: Philadelphia Oct. 29—two weeks.

MAGIC TALISMAN Co: Lancaster, Pa., Nov. 8-10.

MRS. LANGTRY Co.: St. Paul, Minn., Nov. 8-10.

NATURAL GAS Co.: Los Angeles, Cal., Nov 5—week.

N. C. GOODWIN Co.: Mansfield, O., Nov. 8, Akron 9, Wheeling, W. Va., 10, Chillicothe, O., 12, Terre Haute, Ind., 13, Lafayette 14, Indianapolis 15-17, Pittsburg 19—week.

N. S. WOOD Co.: Buffalo, N. Y., Nov. 5—week.

ONE OF THE BRAVEST Co.: Danville, Ill., Nov. 9

ONE OF THE FINEST Co.: Cincinnati Nov. 5—week; Lexington, Ky., 12, Frankfort 13, Franklin 14, Nashville, Tenn., 15-17, Murfreesboro 19, Atlanta, Ga., 21 21, Selma, Ala., 23, Jackson, Miss., 24.

ONLY A COUNTRY GIRL Co.: Clarksville, Mo., Nov. 8, Bowling Green 9, Monroe City 10, Moberly 12, Mexico 13, Fulton 14, Jefferson City 15, Boonville 16, Clinton 17, Springfield 19 20, Greenfield 21, Garnett, Kas., 22, Topeka 23 24

ONLY A FARMER'S DAUGHTER Co.: Elizabeth, N. J., Nov. 8, Red Bank 9, Port Chester, N. Y., 10, Norwalk, Ct., 12, Danbury, Ct., 13, Newton 14, Birmingham 15, Litchfield 16, Thomaston 17, Torrington 19, Winsted 20, Hartford 22-24.

OLIVER BYRON Co.: Brooklyn, N. Y., Nov. 5—week; Jersey City, N. J., 12—week.

OLLIE REDPATH Co.: Meridian, Miss., Nov. 8, Vicksburg 9

OVER THE GARDEN WALL Co.: Philadelphia, Nov. 5—two weeks.

OLIVER W. WREN Co.: Darlington, S. C., Nov. 8, Cheraw 9, Monroe, N. C., 10, Chatham, Va., 12, Gordonsville 14, Orange 15, Warrenton 16.

PASSION'S SLAVE Co: Hartford, Ct., Nov. 5, Springfield, Mass., 8, Holyoke 9, Webster 10, Worcester 12-14, Fitchburg 15, Maynard 16, Marlboro 17, Lawrence 19 21, Lynn 22 24

PHILIP HERNE Co.: N. Y. City Nov. 5—week.

PEOPLE'S THEATRE (G. A. Hill) Co. Oliphant, Pa., Nov. 5—week.

PETE BAKER'S Co.: Keokuk, Ia., Nov. 8, Quincy, Ill., 9, Hannibal, Mo., 10, Kansas City 12—week.

PALMONI'S STAR STOCK Co.: Mystic, Ct., Nov. 14, Putnam 15, Danielsonville 16, Westerly, R. I., 17, New London, Ct., 19, Middletown 20 21, New Britain 22, Meriden 23 24.

PAT ROONEY'S Co.: Strathroy, Can., Nov. 8, Ridgetown 9, Chatham 10, Monroe, Mich., 12, Lima, O., 13, Upper Sandusky 14

ROSINA VOKES Co.: Milwaukee, Wis., Nov. 5—week.

ROBSON AND CRANE Co.: Denver, Col., Nov. 5—week.

ROSE COGHLAN Co.: Detroit, Mich., Nov. 8-10, St. Louis, Mo., 12—week, St Joseph, 19, Topeka, Kas., 20, Lincoln, Neb., 21, Omaha 22-24.

RICHARD MANSFIELD'S Co: London, Eng., Aug. 4-Dec 30

ROBERT MANTELL Co.: Atlanta, Ga., Nov. 7 8, Birmingham, Ala., 9-10, Nashville, Tenn., 12-14, Knoxville 15, Chattanooga 16, Roanoke, Va., 17, Philadelphia 19—two weeks.

RANCH 10 Co.: Vincennes, Ind., Nov. 8, Terre Haute 9, Lebanon 10.

ROBERT DOWNING Co.: Knoxville, Tenn., Nov. 8-9, Chattanooga 10, Murfreesboro 12, Brownsville 13, Clarksville 14, Hopkinsville, Ky., 15, Henderson 16, Owensboro 17, Chicago 19—week.

ROSE LISLE Co., Corey, Pa., Nov. 8-10, East Liverpool, O., 12—week; Martin's Ferry 19—week.

REDMUND-BARRY Co: Haverhill, Mass., Nov. 12, Lowell 13, Salem 14, Lynn 15, Newburyport 16, Amesbury 17, Portland, Me., 19, Lewiston 20, Waterville 21, Bangor 22, Augusta 23, Bath 24.

ROLAND REED Co.: Memphis, Tenn., Nov. 8-10, St. Louis 12—week.

RHEA Co: Springfield, Ill., Nov. 21.

ROMANY RYE Co: Providence, R. I., Nov. 5—week.

RULING PASSION Co.: Cincinnati, O., Nov. 5—week; Springfield 12-13, Kenton 14, Toledo 15-17, Milwaukee, Wis., 19—week.

SI PERKINS (Frank Jones) Co: Wellington, Kas., Nov. 8, Harper 9, Caldwell 10, Arkansas City 12, Winfield 13, Independence 14, Parsons 15, Fort Scott 16, Springfield, Mo., 17.

SKIPPED BY THE LIGHT OF THE MOON Co.: Louisville, Nov. 5—week; Pittsburg 12—week; Wheeling, W. Va., 19, Washington, O., 20, Circleville 21, Ironton 22, Portsmouth 23, Chillicothe 24.

STREETS OF NEW YORK Co: Houston, Tex., Nov. 7 8, Galveston 9-10, Brenham 12, Columbus 13, San Antonio 14-15, Austin 16, Waco 17, Fort Worth 19, Dallas 20, Paris 21, Texarkana 22, Hot Springs, Ark., 23, Little Rock 24.

SOL SMITH RUSSELL Co.: Selma, Ala., Nov. 8, Natchez, Miss., 9, Vicksburg 10

SI PLUNKARD Co.: Unadilla, N. Y., Nov. 8, Norwich 9.

SHE Co.: Brooklyn, E. D., Nov. 5—week.

SIBERIA Co.: N. Y. City Nov. 5—week.

SEYMOUR-STRATTON Co.: Bordentown, N. J., Nov. 5—week.

STRUCK GAS Co.: Lincoln, Neb., Nov. 9 10, Omaha 12-13, Atlantic, Ia., 14, Des Moines 15, Burlington 16, Quincy 17, St. Louis 19—week.

STANDARD THEATRE (Ramage and Freeman) Co.: Mount Carroll, Ill., Nov. 5—week.

SALLIE HINTON'S Co: Reading, Pa., Nov. 5—week; York 12-14, Allentown 15-17.

STILL ALARM Co: Boston Nov. 12—three weeks.

SHADOWS OF A GREAT CITY: N. Y. City Nov. 5—week.

TWELVE TEMPTATIONS Co.: Birmingham, Ala., Nov. 8, Atlanta 9-10, Chatanooga, Tenn., 12, Knoxville 13, Lynchburg, Va., 14, Norfolk 15, Richmond 16-17, Baltimore 19—week.

THE PAYMASTER Co: Boston Nov. 5—week.

TWO OLD CRONIES Co.: Fayetteville, Ark., Nov. 8, Fort Smith 9, Little Rock 10, Pine Bluff 12, Helena 13, Greenville, Miss., 14, Vicksburg 15, Natchez 16, Baton Rouge 17, New Orleans 18—week.

TAVERNIER Co.: Saratoga, N. Y., Nov., 12—week, Hoosick Falls 19—week.

T. M. BROWN'S Co.: Brantford, Can., Nov. 5—week.

TWO JOHNS Co.: Toronto, Can., Nov. 5—week; Buffalo, N. Y., 12—week; Cleveland, O., 19—week.

THEODORA Co.: Albany, N. Y., Nov. 8-10, Syracuse 12-14, Paterson, N. J., 15-17, Brooklyn, N. Y., 19—week.

THE STOWAWAY Co.: Baltimore, Md., Nov. 5—week; Cumberland 12, McKeesport, Pa., 13, Zanesville, O., 14-15, Chillicothe 16-17.

THE BELLS OF HASLEMERE Co.: Chicago Nov. 5—two weeks.

TRUE IRISH HEARTS Co.: Rochester, N. Y., Nov. 5—week; Montreal, Can., 12—week; Buffalo, N. Y., 19—week.

THOMAS W. KEENE Co.: Marshall, Tex., Nov. 8, Texarkana 9, Pine Bluff, Ark., 10, Little Rock 12-13, Fort Smith 14-15; Springfield, Mo., 16, Columbia 19-20, Mexico 21, Louisiana 22, Hannibal 23, Galesburg, Ill., 24

THE RILEYS Co., Fremont O., Nov. 5—week; Norwalk 12—week.

UNDER THE LASH Co.: Galion, O., Nov. 12, Ashland 13, Wooster 14, Massillon 15, Canton 16, Alliance 17, Wheeling, W. Va., 19-21, Grafton 22, Cumberland, Md., 23, Martinsburg, W. Va., 24.

UNDER COVER Co.: Utica, N. Y., Nov. 8-10, Providence, R. I., 12—week; Paterson, N. J., 19 21, Middletown, N. Y., 22, Port Jervis 23-24

ULLIE AKERSTROM Co.: Pittsfield, Mass., Nov. 5—week; Rome, N. Y., 12-14, Utica 15-17, Buffalo 19—week.

UNCLE TOM'S CABIN (Rusco and Swift) Co.: Vicksburg, Mich., Nov. 8, Marcellus 9, Dowagiac 10.

UNCLE TOM'S CABIN (Boston Ideals) Co.: Wellsville, O., Nov. 9, East Liverpool 10, Pittsburg 12—week.

WAGES OF SIN Co.: Brooklyn, E. D., Nov. 5—week; Albany 12—week; Utica 19 21, Syracuse 22-24.

WALTER ROBINSON Co.: Cincinnati, O., Nov. 4—week.

W. J. SCANLAN Co.: New Orleans Nov. 5—week; Mobile, Ala., 12-13, Birmingham 14-15, Atlanta, Ga., 16-17, Nashville, Tenn., 19—week.

WE, US AND CO.: N. Y. City Nov. 5—week.

WHITE SLAVE Co.: Minneapolis, Minn., Nov. 7 9, Duluth 12-13

WEBSTER BRADY Co.: Tucson, Ariz. Ter., Nov. 7-8, Tombstone 9-10.

ZOZO Co.: Augusta, Ga., Nov. 8, Savannah 9-10, Charleston, S. C., 12 14, Wilmington, N. C., 15-16, Norfolk, Va., 17, Richmond 19-21, Alexandria 22, York, Pa., 23-24

ZIG-ZAG Co.: Chicago Nov. 5—two weeks

OPERA AND CONCERT COMPANIES.

AMBERG'S OPERA Co.: N. Y. City Nov. 5—indefinite.

AMERICAN OPERA Co.: New Haven, Ct., Nov. 10.

A TRIP TO AFRICA (Duff's) Co.: Springfield, Mass., Nov. 9, Holyoke 10, Providence, R. I., 12-14, Meriden, Ct., 15, New Haven 16 17.

BOSTON IDEALS: Detroit, Mich., Nov. 5—week.

BENNETT AND MOULTON OPERA Co. (B.): Waltham, Mass., Nov. 8-10, Concord, N. H., 12—week.

BOSTONIANS: Washington Nov. 5—week; Baltimore 12—week; Buffalo 19—week.

CORINNE OPERA Co.: Montreal, Can., Nov. 5—week.

CONRIED ENGLISH OPERA Co.: Cincinnati Nov. 5—two weeks.

CARLETON OPERA Co.: Milwaukee, Wis., Nov. 5—week.

CASINO (Aronson's) Co.: Detroit Nov. 5—week.

DUFF OPERA Co.: Philadelphia Oct. 29—two weeks.

DESHON OPERA Co.: Decatur, Ill., Nov. 5—week; Terre Haute, Ind., 12—week; Evansville 19—week.

GRAU OPERA Co.: Selma, Ala., Nov. 7-8, Mobile 11-14

KIMBALL OPERA Co: Chicago Nov. 5—week; Toledo, O., 12—week; Columbus 19—week.

LITTLE TYCOON Co.: Omaha, Neb., Nov. 8-10.

MCCAULL'S Co. (No. 1): Philadelphia Oct. 8-Nov. 10.

NESS FAMILY: New Brighton, Pa., Nov. 26, Evans City 27.

PEARL OF PEKIN Co: Buffalo, N. Y., Nov. 5—week; Detroit 12—week; Chicago 19—three weeks.

STETSON'S OPERA Co.: Harlem, N. Y., Oct. 29—two weeks.

SPENCER'S LITTLE TYCOON Co.: Grand Rapids, Mich., Nov. 5—week.

THE YEOMEN OF THE GUARD (Aronson's) Co.: Chicago Oct. 29—Nov. 17.

WILBUR OPERA Co.: Grand Rapids, Mich., Nov. 5—week; Detroit 12—week.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Lincoln, Neb., Nov. 8-10.

DOCKSTADER'S MINSTRELS: N. Y. City Oct. 29—two weeks; Boston Nov. 12—week.

EMERSON'S MINSTRELS: San Francisco Oct. 15—indefinite.

FIELDS' MINSTRELS: Knoxville, Tenn., Nov. 8-9, Greenville 10, Bristol 12, Wytheville, Va., 13, Roanoke 14, Liberty 15

GEORGE WILSON'S MINSTRELS: Fort Smith, Ark., Nov. 8, Springfield, Mo., 9, Fort Scott, Kas., 10, Kansas City Mo., 12-14, St. Joseph 15, Hastings, Neb., 16, Sinclair 17.

GORTON'S MINSTRELS: Fayetteville, Tenn., Nov 8, Huntsville, Ala., 8, Tuscumbia, 10, Aberdeen, Miss., 16-17

HI HENRY'S MINSTRELS: Jackson, Mich., Nov. 8, East Saginaw 9, Bay City 10.

HAVERLY-CLEVELAND MINSTRELS: San Francisco, Cal., Nov. 5—two weeks; Oakland 19-21, San Jose 22, Stockton 23, Sacramento 24-25.

JOHNSON AND SLAVIN'S MINSTRELS: La Crosse, Wis., Nov. 8, Dubuque, Ia., 9, Rockford, Ill., 10, Chicago 11—week.

MCNISH, RAMZA AND ARNO'S MINSTRELS: Norfolk, Va., Nov. 8-9, Cumberland Md., 10, Huntington, Pa., 12, Williamsport 13, Rochester 14, Elmira 15, Tyrone 16, Johnstown 17.

MCCABE AND YOUNG'S MINSTRELS: Evansville, Ind., Nov. 8-10.

SAN FRANCISCO MINSTRELS: Trenton, N. J., Nov. 9-10.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: N. Y. City, Nov 5—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN Co.: Syracuse, N. Y., Nov. 8-10, Rochester 12—week; Troy 19—week.

ENGLISH FOLLY Co.: Washington, Nov. 5—week.

GUS HILL'S Co.: Cincinnati Nov. 5—week.

GIBSON AND RYAN'S Co.: Nashville, Tenn., Nov. 5—week; Chicago 12—week.

HYDE'S Co: Kansas City, Mo., Nov. 5—week.

HOWARD ATHENÆUM Co: Newark, N. J., Nov. 5—week.

HARRY WILLIAMS' Co.: Philadelphia, Nov 5—week.

LILY CLAY'S Co.: New Orleans Nov. 4—week; Houston, Tex., 12, Galveston 13, San Antonio 14, Austin 15, Waco 16, Fort Worth 17; Dallas 19, Shreveport, La., 20, Hot Springs, Ark., 21, Little Rock 22, Fort Smith 23, Springfield, Mo., 24

MAY HOWARD'S Co.: Detroit, Mich., Nov. 5—week.

NIGHT OWLS Co.: N. Y. City Nov. 5—week; Boston 12—week; N. Y. City 19—week.

RENTZ-SANTLEY Co.: Pittsburg, Nov. 5—week.

REILLY AND WOOD'S Co.: Baltimore Nov. 5—week; Cleveland 12—week; Pittsburg 19—week.

TONY PASTOR'S Co.: N. Y. City Oct. 22—indefinite.

WATERS' Co: Manning, Ia., Nov. 5—week; Adel 12—week.

CIRCUSES.

HOWE'S CIRCUS: Birmingham, Ala., Nov. 8 10, Anniston 13-14, Heflin 13, Atlanta, Ga., 15-17, Augusta 19-21.

MCFLINN'S CIRCUS: San Antonio, Tex., Nov. 5—week.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Amesbury, Mass., Nov. 8-10, Portsmouth, N. H., 12—week; Exeter 19 21, Laconia 22-24.

NELSONIA AND ROUCLERE Co.: New London, Ct., Nov. 8-10.

—Nat Goodwin is reported to have made an offer of $5,000 for a new play that will suit his requirements. He will need the services of a play-reader for the next decade.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Aborn, J.
Abbott, Emma
Alter, Lottie
Abell, Floride
Allen, W.
Ali, P.
Arthur, Jos.
Adams, Grace
Amherst, Ned
Andrews, Lillian
Ames, Amy
Alberte, C.
Aborn, Sargent
Amber, Mabel
Baker, Lewis
Burton, C. A.
Byron, Oliver
Bingham, Marie
Bassett, Mrs. R.
Bradley, A. F.
Brisac, M. S.
Belford, Geo.
Bishop, W. H.
Brien, J. F.
Burroughs, C. J. S.
Brennen, M.
Brandon, Olga
Byrdsall, Frank
Barnes, Mrs.
Bandmann, D. E.
Brown, W. H.
Brooker, F.
Charters, Chas.
Clark, Harry
Conkrite, Kate
Carr, James
Courtney, Harold
Conway, Sadie
Cooper, George S.
Crabtree, Lotta
Cross, E. J
Clitherow Storey, Flora
Coombs, Jane
Canary, Thos.
Chiconni, Archie
Carleton, H. G.
Clark and Co.
Coburn, S. K.
Cotter, F. G.
Capri, Almi
Coley, A. B.
Coe, Isabella
Cochrane, John
Cook, Aug.
Cowper, W. C.
Carleton, W. T.
Claude, P. E.
Convers, T. A.
Delaro, Elma
Deyo, May
Dashwood, C. H.
Davis, Kate
De Schmidt, Louis
De Bar, Blanche
Dimming, Jessie
Devenport, Mr.
Dempsey, Louise
Dickson, J. R.
Desmond, Nellie
Dockstader, C. R.
Dudley, S. H.
Edwards, James S.
Edwards, Harry
Eddie, E. M.
Emmet, J. K.
Eldridge, C. E.
Elliott, W. T.
Fitz Morris, Robert
Fischer, Evelyn
Fields, A. G.
Farron, T. J.
Frank, Mrs. Emma
Forsyth, Kate
Faucett, Owen
Fleming, Dramatic
Foote, R.
Frohman, Chas.
Forringer, H. S.
Guthrie, Francesca
Griffin, Ida
Gillow, Will
Gray, Marion
Grau, M. L.
Gilmore, P.
Greenwood, Marie
Grossman, T. S.
Gray, Alice
Gleason, Mina C.
Gilbert, Miss
Goodwin, N. C.
Gorman, J. F.
Goodwin, Myra
Harrison, Miss H.
Harvey, Amy
Harrison, D. B.
Hayden, W.
Haworth, J. S.
Harrison, Geo. L.
Hume, E. E.
Hedley, King
Hoodman Blind, S. M.
Howard, Susie
Hawley, Geoffrey
Harris, W. F.
Husted, H. E.
Hilliard, R.
Hamilton, Mr.
Heuberth, W. F.
Hull, Carrie
Hayes, F.
Hopper, W.
In His Power (S. M.)
Irving, Frank
Illick, John
Jurgensen, Oliver
Jones, Richard
Jacobs, Fannie E.
Johns, Barter
Jerome, Lillian
James, Horace
Jefferson, Charles
Jenkins, R. O.
Joyce, Laura
Johnstone, S.
Knowles, K. G.
Kellogg, Opera co.
Kellar, Mrs Eva
Kellerd, J. E.
Kearney, A.
Kellar, Prof.
Lawrence, F.
Leland, Sallie
Lyon, J. H.
Lander, Frank
Lynch, Samuel
Loadwith, Miss S.
Lewis, Horace
Lessenger, John
Langtry, Mrs.
Learock, Geo. F.
Leslie, Irene
Melville, F. D.
Matthews, Harry
McDonald, Polly
Miller, Leslie
Mackaye, Steele
Murdock, Lelia
McCann, John
Mackey, J. A.
Miln, Geo. C.
Maynard, Ida
Marshall, E.
McCormack, Loudon
McWade, Robt.
Morano, Madeline
McClelland, F. W.
Murphy, Jos.
Martinot, Sadie
Maeder, Frank
Morrisey, J. W.
Moss, W. S.
McNish, Wm.
Morris, James A.
Miaco, T. E.
Miaco, A. F.
Meehan, Sadie
Mack, J. H.
Nuvent, J. E.
Norman, S. P.
Norris, J. B.
Norton, J. W.
On the Thames (mgr.)
Owsley, H. F.
Parrish, Edwin
Parsloe, C. T.
Pierson, Frank
Peck and Fursman.
Pitsker, Frank
Petravsky, Marie
Perlet, Hermann
Plympton Eben
Ring, H. J.
Ross, Lizzie
Robinson, Billie
Redding, Francesca
Readick, Frank
Rareshide, G. H.
Russell, Harold
Rising, W. S.
Ritchie, J.
Rust, Fred.
Rodgers, Allan
Rankin, Kate
Randall, Addie
Sheible, A. E.
Starr, Hattie
Stansil, Jerome
Scanlan, W. J.
Stephens, Walter
Salvini, Alex.
Steiner, Emma
Spraigue, D. T.
Stone, E. G.
Steinwitz, Prof.
Sydney, Myra
Sands, W. A.
Spence, Harry
Skiff, M. T.
S***
Selliar, Alfred
Smith, Arthur H.
Snelbacker, T. E.
Strong, Fred
Shular, Mollie
Squires, F. A.
Schooley, W. M.
Sweet, Geo.
Scribner, Fred
Strakosh, Edgar
Stauffer, Emma
Swisher, F. S.
Stuart, Wm.
Sage, F. H.
Stafford, Maurice
Smith, W. G.
Tompkins, W. C.
Thorn, John
Ulmer, Geo. T.
Vandenhoff, Mrs. E.
Vincent, Alice
Vogel, John W.
Van Siclen, Ida
Van Veghten, E. H.
Van Doren, A.
Webber, F.
Warren, Will
Watchem, Henry
Winterburn, W. J.
Wheeler, W. O.
White, W. A
Woodbury, Alice
Watkins, C. A.
Woods, Billy
Warner, John E.
Weltlin, J. W.
Worrell, Irene
White, J. Allen
Williams, Gus
Woodworth, L. W.
Wilson, E. T.
Wagner and Reis.
Zimmerman, E. E.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price 25 cents. Advertisments received until Nov. 17.*

Australian Notes.

SYDNEY, Oct. 1, 1888.

The great sensation in the theatrical world during the past six weeks has been the performances of the London Gaiety Burlesque company in this city, at Williamson, Garner and Musgrove's Theatre Royal, which has been the scene of tremendous crushes night after night that, we believe, would have done credit to a newly discovered gold-mine. The company, which is the most important of its class that has ever visited Australia, has produced but two burlesques, viz.: Monte Cristo Jr., and Miss Esmeralda. The latter was the most popular with the Sydney public, the music being much lighter and there are several very catchy airs introduced, which goes a long way with our theatre-goers. However, an end must come to everything. By this time to-morrow night the curtain at the Theatre Royal will have been rung down for the last time, and the London Gaiety Burlesque company shall have faded from sight and the good ship *Alameda* will be bearing away Nellie Farren, Fred. Leslie, Sylvia Grey, Letty Lind, Marion Hood, Fred. Storey, Fanny Marriott and the rest of the company to San Francisco, thence to New York City, where they will open at the Standard Theatre, Wednesday, Nov. 12, for a season of seven weeks. During the company's stay here they have been entertained in true Australian style by our silver and wool kings and merchant princes. Nelly Farren and Fred. Leslie have, in return, entertained many of our leading citizens and officials. The whole company will be sadly missed, Nellie Farren's benefit took place last Saturday. The bill consisted of a portion of Monte Cristo, Jr., Miss Esmeralda and Nan, the Good-for-Nothing. The house was packed to suffocation in all parts.

Rignold and Allison, of Her Majesty's Theatre, who for weeks past have been presenting a new version of Uncle Tom's Cabin, are to be congratulated upon this, their latest attraction. The house is packed night after night to suffocation, and, as for obtaining a seat after 7:30, why, one might just as well try to sell a ship load of coal at Newcastle as to try and get a seat at Her Majesty's Theatre. However, despite the great amount of business being done, the present attraction will shortly be withdrawn in favor of Hamlet, to be enacted by the American tragedian, George C. Miln, supported by Louise Jordan, and Rignold and Allison's powerful dramatic organization. George C. Miln purposes producing several of the immortal William's pieces, at the close of which Rignold and Allison intend placing Mr. Barnes of New York on, under the title of The Vendetta.

A good bill at the Opera House naturally draws a big crowd. This popular place of entertainment, which is occupied by the Hicks-Sawyer Minstrels, under engagement to Fred. Hiscocks, must be paying handsome dividends, and well it should be so, for the Hicks-Sawyer company is a powerful combination, strong in every detail, embracing vocalists, comedians, dancers and acrobatic performers. Their business is new, original and good, and their farces evoke roars of laughter from large and enthusiastic audiences. Their time is limited in this city, as they are to open at the Opera House, Melbourne, at no distant day.

A dramatization of Fergus Hume's Mystery of a Hansom Cab has been the attraction at the Royal Standard Theatre. The principal parts were enacted by Alice Norton and H. C. Sydney. The piece failed to draw and it was taken off after having been on the boards for the short space of six nights.

Brough and Boucicault's company, which now includes Myra Kemble, a well-known Australian actress, and Maggie Knight, another Australian actress, who visited America and London some time since, presented Arabian Nights, with H. St. Maur and Edward Royce in the principal parts, with great success. George Leitch has appeared in his own drama, A Touch of the Sun. On next Saturday Scissors to Grind will be presented, and on Oct. 20 a new play called In Chancery will be given for the first time in Australia.

New Zealand is destitute of dramatic or operatic companies, with the exception of a portion of Frank Clark's All-Star company, which is meeting with much success.

In Brisbane, at the new Opera House, Bland Holt is appearing with his large company in a new piece entitled The Golden Ladder.

From Adelaide I learn that Williamson, Garner and Musgrove's Comic Opera company has just closed a fairly good season at the Theatre Royal, producing Princess Ida, H. M. S. Pinafore, Erminie and others. Last Saturday George Darrell, the Australian author and actor, appeared at the Royal in Mr. Barnes of New York for the first time.

Amy Sherwin, assisted by Ida Osborn, Harry Stockwell, Arthur Sherwin and John Lemmon, the flautist, has been giving a series of concerts at the Adelaide Town Hall, with a great amount of success.

Alice Barrett, until recently a member of Williamson, Garner and Musgrove's Opera company, is to be tendered a farewell concert in Adelaide Town Hall on Oct. 10, previous to her departure for Europe.

Professor S. S. Baldwin and Kate Russell after an absence of nine years from Adelaide have again turned up in that city, and are giving first-class entertainments in Garner's Rooms to packed houses. Hughes and Jenkins' Jungfrau Kapelle company of Swiss Mountain Singers are due in Adelaide shortly.

Madame Garretta, pigeon charmer, and Ouda, the gymnast, who came to Australia under Frank Clark's management, return to America by the *Alameda* to fulfill important engagements.

In Melbourne things in the theatrical line are not very lively, as the Exhibition is still attracting its 10,000 people every day.

At the Royal Mr. Barnes of New York has just been withdrawn, and at present Charles Warner is located there playing Henry Pettitt's new piece called Hands Across the Sea, with William Elton, Ada Ward, Isabel Morris, Emma Chambers, B. N. Jones, Frank Cates and H. H. Vincent in the cast.

At the Princess the Australian Mary Anderson, Essie Jenvar, W. J. Holloway and company are appearing in a round of Shakespearean pieces. The last eighteen nights are announced and then they leave for Europe.

Hiscocks and Friedman have just vacated the Alexander Theatre and been succeeded by Alfred and Lily Dampier, who are appearing in Marcus Clark's His Natural Life.

Brough and Boucicault, with their company, have On 'Change as their bill, with In Chancery to be produced next Saturday.

Charles and Harry Coghill, together with Johnny Gourley, are at St. George Hall playing Skipped by the Light of the Moon to crammed houses every night.

S. A.

London News and Gossip.

LONDON, Oct 25, 1888

Miss Wallis' new Shaftesbury Theatre, which was opened with due solemnity on Saturday night, brings the total number of London theatres now licensed, up to thirty-nine. The Lyric Theatre, a few doors further on, is fast approaching completion, and the Garrick (which W. S. Gilbert is building for John Hare) is likewise in a forward state. Not far from the Shaftesbury an army of builders are working double tides on what is to be in the fullness of time D'Ovly Carte's opera house. Some time next Spring therefore we may—if nobody concerned goes broke in the meantime—count upon having forty-two theatres in this merry little village. Even before the "inauguration" of the Shaftesbury many good judges held to the opinion that there were already more theatres in this town than really good actors to play in them. The increased total will be a still higher trial for these pessimists, but even now despite their forebodings yet another new theatre is talked of. It is to be called the Temple, and will be located hard by the Underground Railway station of that name. Alma Murray is to be the Temple's first lessee. The Shaftesbury is, I believe, the only absolutely isolated theatre in London. The site is surrounded by Shaftesbury Avenue and Nassau, Gerrard and Greek streets. The public can get in or out by thirteen doorways opening into these streets, and there are in addition five exits for the employes. The house has a handsome stone frontage in the Italian style, with wide balconies opening out from the upper circle and gallery levels. The seating accommodation is for about 1 800 persons, and if this number can be induced to pay for coming in even three times a week—or for that matter to pay without coming in, so long as they *do* pay—the proprietor will probably realize handsomely on his outlay, for the cost of construction has been ridiculously small, considering how well the work has been done. I am assured by one who is in a position to know that the whole concern—lease, building, furnishing and all—cost barely £16,000 The ground rent £1,800 a year.

* * *

The architect (C. T. Phipps) may on the whole be congratulated on his work. He seems to have done his level best to make all the audience comfortable, and he has succeeded fairly well. There are only five rows of stalls, but the pit is large, with a splendid rake, an uninterrupted view from every part, comfortable cushioned seats, and—*mirabile dictu*—an aisle down the centre. This change, which has, I fancy, been copied from your side of the water, is a distinct improvement, and had much to do with the hearty welcome accorded by the pittites on Saturday to the new management. Sooth to say, the revival of As You Like It left something to be desired. Miss Wallis has gathered around her a respectable company, but on the opening night somehow or other everything was "let down," as the mummers say, and the whole business was deadly dull. Miss W.'s Rosalind was—perhaps naturally under the circumstances—horribly nervous to begin with, but the audience being very good-tempered and eager to be pleased, she gained confidence as she went on. She was at her best when she forgot to be stagy, but this, I am bound to say, was not often. Arthur Stirling's melancholy Jaques was more melancholy than Jaques by many chalks. He is a good old-fashioned actor and a worthy man, but he did not contribute to the general joy on Saturday night. Mackintosh, one of our best character actors, suffered from the prevailing gloom and his own nervousness, with the result that Touchstone became rather a bore than otherwise. Forbes Robertson's Orlando ladled out his love-making as though he had been originally intended for the church, and Mrs. Edward Saker's Audrey was not Shakespeare's by any means But all these good people have, I doubt not, shaken down into their proper places by this time with good results for all concerned. But whether or no, I have no confidence in the Bard as a permanent attraction at this or any other of the new theatres.

* * *

After three postponements and more disquieting rumors, the queerly named Jodrell Theatre was opened on Monday night for the performance of Rubinstein's opera, The Demon, by the Russian Opera company, whose Albert Hall fiasco I recounted to you in my last. According to some the postponements were caused by the management's laudable desire to secure complete rehearsal; according to others the Russian National Opera company had hired themselves out to perform elsewhere at the time fixed for the Jodrell debut. The "book" of The Demon is derived from a poem by Lermontoff, who is thought highly of by his countrymen. As for me, I cannot read Lermontoff in his own language, but I am told by a polyglot friend that L's Demon is a creature of modern thought—a kind of mixture of Goethe's Faust and the Lucifer of Byron's 'Vision of Judgment." He loves a beautiful Circassian princess, and for her sake is willing to abandon his power and his stern resistance to the Divine will—which is very good of him, all things considered. I dare say all this came out very picturesquely under Lermontoff's treatment, but it is quite another-guess sort of affair upon the stage. The baritone hero never seems quite to know what he would be at, and consequently he interests us but little. He is, however, to be commended for his slaughter of the Circassian princess' tenor love, who was unendurably tedious and insipid. Just as the soprano princess is about to yield to the baritone Demon's persuasion, an Angel of Light appears and carries her off to Heaven, and thus ends the opera.

* * *

The music of The Demon is by no means dramatic, as the word is now understood upon the lyric stage. Its most interesting feature is its local color, which, especially in the choruses, is intensely Russian. Herein the company, being to the manner born, showed to far greater advantage than the really high class cast which rendered the Italian version at Covent Garden in 1881 On that occasion Rubinstein himself wielded the baton, and the cast included Albani and Trebelli, Lassalle and De Reszke. M. Michael Vinogradoff, who now plays the devil—I mean the Demon—is the possessor of a fine resonant baritone, and he made excellent use of it on Monday night. He distinguished himself indeed both as actor and singer. The prima donna, Mlle. Weiber, who represented the Princess, is more of the "dramatic soprano" than suits the part, but she sings her somewhat difficult music with rare ability. The chorus deserves high praise. How long the Jodrell will continue its programme I cannot say.

* * *

"Mummer-worship" is a fashionable topic of conversation in London just now. Mr. G. Moore fulminated furiously against the profession in the columns of a new review, and the gauntlet being injudiciously taken up by Irving and "the Mother of the Modern Drama," considerable notice was attracted to what might otherwise have fallen flat as the flattest of flounders. The latest and best contribution to the somewhat extensive literature of the subject is a series of articles on "The New Idolatry," which Edward St. John-Brenon is writing for the *Society Herald*. Brenon is an able writer, and knows thoroughly well what he is talking about. He claims indeed to have originated the Mummer-Worship controversy, but having mentioned the matter to Moore was presently anticipated so far as concerned his title. Brenon's articles form, however, a social and critical study of the drama and its exponents rather than the slashing and to some extent unreasoning attack made by his friend Moore. They are not less welcome because of their temperate tone.

* * *

If an enthusiastic reception and considerable press eulogy count for anything, Richard Mansfield's production of Prince Karl at the Lyceum last Friday night gave evidence of breaking the spell of ill-luck which has attended this clever character-actor's two previous essays here. Not that your Mr. A. C. Gunter's play is strong in plot; indeed, to our thinking, it is decidedly weak therein, but it contains many side-splitting lines and much ingenious business. Above all, however, Mansfield's bright and breezy representation of the perplexed Prince is not only a still greater proof of his versatility and force, but is doubly welcome after the gruesome "studies" he had been shedding upon us I need not, of course, enter into any details regarding a play that has achieved such popularity on your side. All that remains for me to add is that Messrs. Crompton and Frankau scored heavily as the as the grain-speculator and the Chicago lawyer respectively; that Miss Sheridan and Beatrice Cameron did ditto ditto in the principal feminine roles—the latter making a better impression than she had yet achieved here Our Carlotta Leclerq gave a most humorous and artistic rendering of the wily widow who arouses such terror in the poor Prince. John T. Sullivan was not in the cast. He has, I am sorry to say, been very ill of late, but when I met him last Saturday seemed mending. The first performance of Prince Karl, which was in aid of the Bishop of Bedford's East End Refuge Fund—realized £100 3s., or about $500

* * *

Augustus Harris, the Emperor of Drury Lane, consumed just now with a burning zeal for the education of his fellow-man, in all that pertains to The Defeat of the Armada, and with perhaps just a *quarter* of an eye to the better advertising of his present Drury Lane drama, opened a grand Tercentenary exhibition of Armada relics in his vast theatre's big saloon yesterday. The "opening," as a matter of fact, was performed by the Earl of Winchelsea and Nottingham, one of whose ancestors, Hatton, to wit, fought against the haughty Spaniard on the occasion we were yesterday engaged in commemorating. The Earl of W. and N., albeit speaking in the manner peculiar to sing-song parsons, made an excellent and stirring speech, brimming over with warlike lore. At his back and all around him beamed, or frowned, according to the impression imparted by the artist, counterfeit presentments of the Great Bess, in her habit and collars as she lived. The exhibition is full of interesting things in the way of armors, weapons, MSS. books, gems, originally belonging to Drake, Frobisher and Co., and sundry awful implements of torture, which aroused considerable horror and interest. Augustus spoke a little piece and appeared to be supremely happy.

* * *

Henry Irving has been again orating at Bolton (Lancashire). Yesterday he denounced, and that right merrily, those members of the unco' guid, who hold that *because* a woman is an actress she *must* of necessity be an incarnation of all the vices. Also, he hurled satire at a certain local preacher, one John Gritton, who had attacked him (Henry), and had declared that the recent opening of the Bolton Free Library of Sundays would naturally lead to the Sunday opening of theatres. Irving pooh-poohed this, and pointed that your player, who has worked hard all the week, is like most other working folk, only too glad of that day of rest. He added that, although he had toured in places where Sunday theatrical performances were given (meaning, I presume, your Own Beloved Land), he had steadfastly refused to perform on that day. Irving is right in saying there is no likelihood of Sunday theatrical shows becoming in vogue in England. There is absolutely no chance of any such thing happening here—certainly not in our time. And a good job, too, say I.

* * *

Certain specially selected "choristers" of grace and beauty and sundry members of the London Gaiety company are now upon the high seas, en route for New York, there to appear at the local Standard with Fred Leslie and Nellie Farren, Marion Hood, etc., in Richard Henry's Monte Cristo, Jr. The new contingent left Liverpool by the *Germainic* yesterday morning. Charles Harris, stage manager, and Meyer Lutz, musical director and composer of most of the Monte Cristo music, leave for your city next Sunday or Monday.

* * *

Speaking of musical conductors, Manager Edwardes, of the Gaiety, asks GAWAIN to state that he (Edwardes) again challenges your compatriotress Little Corinne to state the *name* of the London musical director from whom she (or rather Mrs. Kimball) bought the pirated version of Monte Cristo, Jr. she is now playing in the States. Can you, oh, MIRROR, throw any light upon this little matter?

* * *

Our mutual friend, the wizard Hercat, is still pleasing all and sundry at the Egyptian Hall, which he holds until the return at Christmas of Magicians Maskelyne and Cook.—Edouin and company finished up at the Strand last Saturday; so did Sophie Eyre at the Gaiety, thus leaving the house ready for the production of Pettitt and Sims' burlesque Faust up to date.—Agnes Hewitt, having had enough of the Olympic *pro tem*, shuts up on Saturday, when she takes her benefit.—Henry Pettitt's new melodrama, Hands Across the Sea, is now in active preparation at the Princess', with Henry Neville, Mary Rorke and Bob Pateman in the principal parts.—Mary Anderson and company, Charles J. Abud, chief lieutenant, embark for the United States next Sunday.

GAWAIN.

Actor-Culture.

The point in the amusement world most important and urgent to be considered just now appears to be the rearing of actors. We do not say the education or the culture of actors, for it is on these lines that theatric pedagogues go most amiss.

In all questions that relate to the development of histrionic performers the first element is spontaneity. Therefore, to make a good actor, we must have good stuff to start with, as the shipwright, for his galleon or merchant vessel, does not take the first sapling that meets his eye in the forest, but rather fixes his attention on the hardy oak with its stout stem and abounding foliage.

A certain richness and amplitude of nature are demanded by the necessities and proclivities of the stage. Fecundity and virile growths are the expectancy of the theatre. And the theatre is debased and humiliated when jejune and sapless aspirants attempt to flourish on its ever-verdant grounds.

The attempt to shape out an actor with the saw and the square finishes no better than a cupboard or chest of drawers from which you can take out only that which is put in it—there is no growth, merely perfunctory deposits.

A quarterly review of some influence has recently avowed that "educated" actors are a "national necessity."

It seems in these days to be forgotten through all the realms of art, that the prime factor in the drama, music, painting, is genius, without which we find all these provinces overrun and piled up with mannikin and mechanical products as so many dry boards and planks in a lumber-yard.

It may, we think, be confidently asserted that the fingers could count on one hand the men of first rate genius or less who are allowed in this country under present standards and usuages to appear in the precincts of art and to take the platform as the elect of galleries, theatres and lyric halls.

It is not by routine or machine motors that we can put life upon the stage, the harp or the canvas.

We may now understand why the highest class of guides should be placed in authority who are able to discern the outcome of inspiration from preparatory mechanism.

NESTOR.

On Friday last C. W. Durant announced to the Stock Exchange his inability to meet his engagements. Mr. Durant's suspension was said to have been due to the financial troubles of C. C. Marsh and Company. Mr. Durant is the manager of Estelle Clayton, who finished an engagement at the Windsor on Saturday night, and went to St. Louis, where she is now playing. The Wall Street complications are said in no way to affect the stability of Mr. Durant's theatrical ventures.

Gossip of the Town.

Put away the political bugaboo for another four years.

Now the light of genius triumphs over the light of the political torch.

George Edgar is reported to be contemplating another starring tour.

It is stated that Louis Aldrich has an interest in the Broadway Theatre.

The number of new companies starting out this week and next give the theatrical horizon a lively aspect.

Charles A. Davis, of Forepaugh's Circus, is to have the business management of Gillette's She.

Marion Booth has been playing Leonora Bradley's part in The Stowaway since the company left New York.

Charles T. Ellis will probably play an engagement at a Broadway theatre after the holidays, appearing in Casper the Yodler.

Minnie Dupree joins the permanent Held by the Enemy company after the Philadelphia engagement of the special Palmer's Theatre company.

Among those people engaged to support Neil Burgess in The Country Fair, at the new Twenty-third Street Theatre early in December, are Archie Boyd, Charles J. Jackson, James Kenny, Mr. Towers, Clara Thropp and May Taylor.

Although he is not overburdened with leisure while on tour this season, Stuart Robson is yet finding time to prepare for the presentation next season of a new play written for him by Steele Mackaye. Mr. Robson will also appear in The Henrietta.

Captain Swift, the play which will open the Madison Square stock season, contains two characters which are said to possess exceptionally strong opportunities. One will be acted by Agnes Booth and the other by Maurice Barrymore.

The first of the Wednesday matinees at the Madison Square will shortly be given. The bill will consist of Kerry and Hunted Down. Dion Boucicault will appear, supported by the Madison Square School of Acting. The event will attract a good deal of interest, as it will be the first practical test of Mr. Boucicault's method of instruction and its results.

New York Mirror Annual

AND

Directory of the American Theatrical Profession, for 1888.

[*SECOND EDITION.*]

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HOWARD'S TALK.

A MANAGER'S OBLIGATIONS TO HIS PATRONS DISCUSSED AND EXEMPLIFIED—THE RIGHT TO EXPRESS DISAPPROBATION IS DENIED THE PLAYGOER, BUT HE IS SUBJECTED TO MULTIFARIOUS ANNOYANCES.

Three men and three women occupied and disgraced a box in a leading New York theatre a few evenings since. One of the women is well known in a certain grade of stage circles; her two companions are evidently of the same moral calibre, and the three men were known to at least fifty gentlemen in the audience. They were boisterous, rude and extremely discourteous in bearing toward the audience and the people on the stage.

What was the duty of the manager under the circumstances?

A manager should be something more than a man of capital and enterprise. He should be a thoughtful, considerate, firm disciplinarian. He should guard the entrance to his stage as rigidly as he watches the window of his box-office. He should protect his patrons, who are virtually his guests, from discomfort, from annoyance, from danger, and especially from insult. He should no more permit dissolute characters to misbehave in a private box than he would allow intemperate actors or shameless hussies to insult an audience from the stage.

I know, in this land of the free, that audiences resent any interference with their personal liberty, and yet there is probably no country in the world where the liberty of the individual is so absolutely environed by the red tape of custom and the poppycock of fashion as this. For instance, you are permitted to applaud, but not to hiss. You can clap your hands, stamp your feet, wave handkerchiefs and hats in approval, but you cannot give vent to a solitary indication of censure.

Some thirty or more years ago the great Italian orator, Alexander Gavizzi, an ex-priest and political agitator, lectured in this city in a church known as the Broadway Tabernacle. Quite a lad at the time, I was taken to hear him. He was welcomed with characteristic fervor by an audience largely composed of Italians, and at every sentence was applauded with extremest frenzy. At the close of one of his most malicious maledictions against the Pope, there stole through the great volume of applause a single hiss.

In an instant the audience was in an uproar.

The offender, who had presumed in that great torrent of approval to thrust his suggestion of disapproval, was discovered, pounced upon, beaten, thrown down the stairs and kicked into the street, whereat, with wild hurrahs and tumultuous signs of endorsement, the audience, having vented its multitudinous power upon this single protestor, settled itself comfortably, and with smiles of congratulation waited for further talk from the fiery speaker upon the platform.

It was as though some great bully, having struck an unexpected blow upon a weaker man, should rush from point to point boasting of his bravery. It struck me at the time, young as I was, so forcibly, that when I reached my home I wrote a short note to the editor of the *Evening Post*. It was the first contribution I ever sent to the press, and in it I put a question as pregnant to day as it was then, as to the rights of individuals in public assemblage, and somewhat crudely suggested that if it were right for the many to approve, was it not right for the many to disapprove? And if for the many, why not for the few? And if for the few it certainly should be for one.

On the other side it is not only the privilege, but the custom, for audiences to indicate in most decided and pronounced manner their disapproval of play or player, manager or author, and while now and then it may resolve itself into disturbance, it is but momentarily, and, after the ebullition is done, that a verdict is regarded as returned and that's the end of it. He would be a bold manager, however, in this free city, who should print upon his programme a notification that his audiences were free to express their opinion of a play or of an actor, or of a scene. Of all our respected chiefs, and New York is rather noted for the calibre of its managers, can you point me to one who has the moral courage to say to his audiences: "If you disapprove, your censure shall be as righteously protected in expression as your approval is now welcomed in its outpourings?"

Return to the box incident.

The manager was in his office. He knew the play backwards. His interest, so far as personal attention is concerned, in the evening's performance closed when he knew the receipts of the box-office, that there were no absentees, and that everything was going on swimmingly upon the stage. His ushers made no report to him, although they saw and watched, as two-thirds of the audience saw and watched, the disgraceful wantonness of the people in the box. Was it, or was it not, his duty to know that the people, who had paid for their seats, were made uncomfortable; the ladies in the house shocked and embarrassed, and the men, looking on, absolutely aghast? Was it, or was it not, his duty to inform, either in person or by note, or by messenger, the people in the box that they must behave, or get out? But, you say, he didn't know? Precisely, he didn't know it, but he should have known it, or else my judgment is in fault.

Another flagrant illustration occurs to me at this moment.

It may be doubted if there was ever initiated and carried to successful fruition an enterprise more costly, more interesting, along more elevated planes, than German opera as it is given by Director Stanton's company in the Metropolitan Opera House, under the competent conduct of Anton Seidl. The boxes, a large majority of them, are owned by gentlemen who occupy them. A number of them are rented by the season and a few are farmed out to Tom, Dick and Harry, by the night, or on an agreement of share. Every season the audience is greatly annoyed by the conduct of people who sit in box No. 7 Three or four of the boxes in that immediate vicinity are farmed out to various tenants. There is much talking, chatting and laughing in all the boxes, but, as a rule, the people in the boxes pay decorous regard to the sensibilities and comfort of occupants of seats in other portions of the house, leaving conspicuous in monumental effrontery the occupants of box 7. They come in late. They disrobe ostentatiously. They laugh and chatter and entertain company. They have been repeatedly hissed, in reply to which, with the cheek of brazen imager, the women look through their glasses or stare with an amazing degree of boldness at the people whom they have insulted. Two seasons ago a gentleman who had endured the nuisance until it became unbearable, rose in his seat, and pointing with his finger directly at the women in the box, commanded their silence, for which act of self-denial he was applauded by all who sat in the vicinity, who had shared with him the intolerable nuisance. On one occasion last season the women in the box so annoyed Fraulein Brandt that she lost her lines and burst into tears upon the stage, at which infamous spectacle the house directed a volley of hisses at the people in the box that almost penetrated their cuticle, bare bosomed and bare-backed as they were, and for the next season or so they were almost decent in their behavior.

The same will be done this season.

If so, what is Director Stanton's obvious duty?

I asked him that night why he didn't stop this infernal habit. He replied that it was a very delicate matter; that if complaint were made to him officially by any patron of the house that this, that or the other thing or person was a nuisance, or committing a nuisance, he would probably feel at liberty to send a note or a messenger with a request that the annoyance cease; but that in event of non-compliance he really didn't see that it was within his province to further interfere.

Now, there is a man whom we all respect, whom we all admire, whose conduct of affairs in a most difficult place has been such as to win him golden opinions, who, nevertheless, finds himself confronted by a social problem which, in my judgment, it is the easiest possible thing to solve; but which, in his wider experience, he believes he has no right to attempt to solve.

The question, it seems to me, hinges not so much upon what should be done to stop the misconduct of these offenders, but rather as to what ought to be done to conserve the comfort and to protect the rights of the thousands who have paid for comfort and for rights. Surely there must be in the mind of every manager a limit, beyond which misconduct shall not be permitted, and why shouldn't the managers agree upon a certain line of action in respect of these social offenders?

A word as to minor nuisances.

Mr. Palmer tells me that he intends to prohibit smoking inside his theatres. That's a long step in the right direction. There is no more reason why men should smoke in the lobbies of the theatres than that they should drink there, or have their boots polished there, or eat their meals there, or do anything there which is of a purely private, personal nature. That this custom is a nuisance of vast proportions we all know, and I have referred to it before, alluding to it now simply as one in a catalogue of offenses committed by individuals against the mass.

The high hat question is another problem Managers know very well that occasionally an incommoded patron returns to the box-office and asks that his seat may be changed, because he can't see the stage or the people on it. Now, so far as that individual is concerned, it makes no difference whether the obstruction before him be an iron pillar or a woman's hat. If men, who, having purchased seats, find their view of the ongoings of the stage interfered with by women's headgear, would make it a practice to go to the box office and insist either upon another seat or the return of the money, managers would very soon, along the pocket nerve, be made to feel that the comfort of their audience was quite as much to be considered as their delight of eye or transport of ear.

The man who sits on his overcoat—what words can express the nuisance that he is to the little lady that sits behind him?

I remember very well, during the palmy days of the old Italian opera, my seats in the Academy of Music were in "J" on the middle aisle, and immediately behind me, on the other side of the aisle, sat a florid Frenchman, who knew every opera from start to finish He graciously accompanied the prima donna in her soars and he meandered along the lanes of melodious pleasantry with the tenor; he descended into the depths of despondency, guttural, with the basso, and he chimed in harmoniously with the merry chorus as it thundered its accompaniment to developments in castle, in forest, in glade, on hill top. He was a hummer from Humville. Sometimes he simply suggested the air; at other times he softly whistled the melody; but he got there all the same, and my quick ear fairly squirmed until, in company with mental disturbance physically annoyed, I felt as if I could rejoice in his annihilation.

Now, mind you, I am not insisting that managers should be appealed to at every little point of discomfort; that every atom of annoyance should be carried on a salver to the managerial office, or that common sense should be traversed in any way. But I do call the attention of thoughtful managers and actors, and audiences as well, to this: That there is a distinct agreement implied when a ticket is bought and sold, that there goes with it an assurance of a performance upon the stage, of comfort in the auditorium, of freedom from annoyance, mental, moral, physical, and that the manager who is so supreme that he can determine the temperature of the house, the attraction upon the stage, the actors in the cast, the price to be paid for a ticket—is also so supreme that he can command decorum in the house as well as upon the stage; that he can insure comfort, convenience and personal liberty to every individual, and that it is his duty to see that this programme, in every line and letter, is carried out to the very limit.

Is that common sense?

HOWARD.

POINTS.

Mary Anderson arrived on Sunday morning and was quite conspicuous in St. Leo's at eleven o'clock service.

The best work in the city this week is the Colonel Prescott of Maurice Barrymore, an intelligent industrian, who brings to physical attractiveness a degree of mentality and artistic endeavor worth studying and striving for.

Governor Hill is one of our steadiest patrons of local theatres.

Young Master Harri in Dockstader's has so charming a voice that it is a pity to spoil it by forcing. He never smiles.

Mr. Barnes of New York has been greatly improved.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

Gossip of the Town.

The season of The Katti will close on Saturday night in Chicago.

Nelly Donald Leffingwell has left the Wages of Sin on account of illness.

Charles Reed banquetted the members of A Brass Monkey company in his dressing-room at the Bijou Monday night.

Madame Fursch-Madi is a passenger on the *Saale*, which is due this week. She will sing in concerts and oratorios under L. M. Rubens' management.

The costumes of some of the principals in the Midsummer Nights' Dream production at the Star have been subjected to modification. They needed it badly.

Alexander Salvini will not be in the cast of Captain Swift. It is expected that he will originate some notable roles in the Madison Square trial matinees this season.

A theatre party of 100 members of the Twenty second Regiment will visit the Casino in a body to-morrow (Friday) evening to witness the representation of The Yeomen of the Guard.

It is rumored that Manager P. Harris will have a circuit of first-class houses next season. He will book attractions for them in conjunction with the Academy of Music, Baltimore.

A Legal Wreck will feature its hundredth performance on Friday with an appropriate souvenir programme designed by Mr. Gillette It will consist of a novel set of legal papers, with illustrations.

Marcus Jacobs gave a supper to the employees of the Third Avenue and Thalia theatres last Wednesday evening on the occasion of his birthday. The employees in their turn presented him with a pair of diamond cuff buttons.

The Howard Atheræum Specialty company comes to the Windsor on Nov. 19 The organization is entirely new. Lydia Yeamans will make her first appearance in this city in two or three years with this troupe.

The following people have been engaged by C. H. Goodwin for the revival of Uncle Tom's Cabin at the Windsor Theatre next Monday night: Alice Harrison, Ralph Delmore, Milt Barlow, E R. Holland, Lillian Eldridge, Henrietta Irving and Florida Abell.

George Barrie, a Philadelphia publisher, brought suit against Kate Forsythe in Philadelphia last week to recover $200, the price of an art work for which the actress had subscribed and afterwards refused to take. The jury returned a verdict for Miss Forsythe after five minutes' deliberation.

Rose Coghlan is reported to be playing in Jocelyn to uniformly large business In spite of the fact that Fanny Davenport played before her in Montreal and that Mrs. James Brown Potter was booked to follow there, her engagement was highly successful. Gus Pitou is still in advance of the company, but is expected back in this city on Thursday.

According to advices recently received those plucky Americans, Grace Hawthorne and W. W. Kelly, are hoeing a very hard row in London. Despite their most earnest efforts things have gone badly Lawsuits are said to be as thick as huckleberries in the Princess' Theatre neighborhood Fortunately they have paid the rent regularly even when other things had to be neglected. Mr Kelly and Miss Hawthorne have made a brave fight and secured a wide circle of friends in London, but they seem to be handicapped by a lack of capital with which to operate.

The leading feature of the current number of the *American Magazine* is a descriptive article by George Edgar Montgomery, entitled "An American Theatre." It deals with the Madison Square Theatre, its manager and its company, and the illustrations, some of which are well done, comprise portraits of Mr. Palmer, Mrs. Booth, Marie Burroughs, J. H. Stoddart, Alexander Salvini, Dion Boucicault, scenes from Elaine and Jim the Penman, views of the interior of the theatre and the manager's office, and sketches made during the rehearsals of the school of acting. Our literary periodicals have been paying a good deal of attention to dramatic art and artists lately.

The accomplished dramatic critic of the Boston *Post*, Edward Fuller, is the editor of "The Dramatic Year," a handsome volume of 268 pages, in which are grouped a series of able criticisms on all the important theatrical events of last season in the United States, together with a critical account of the happenings on the London stage during the same period. William Archer contributes this latter portion of the work, which is in itself an assurance that the subject is impartially and adequately covered. Mr. Fuller, Howard Tickner, George E. Montgomery, J. Ranken Towse, C. T. Copeland, Lyman Weeks and B. E. Woolf are the authors of the twenty-three analytical and descriptive articles which are devoted to the American theatre. Mr. Fuller is to be complimented on the good taste, the skillful arrangement and the excellence of his work and that of his collaborators. All dramatic students and playgoers should possess a copy of this capital book.

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WILL BE PUBLISHED ON

Saturday, Dec. 1.

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THE TRADE SUPPLIED BY ANY OF THE NEWS COMPANIES.

Arthur E Miller writes that Minnie Maddern's business through the South has been so large that he intends making a second tour over the same territory this season.

Will C Cowper is not enthused over American election excitements. The one just closed produced a like effect upon his Grandfather's Clock company, leaving him at the little end of the financial horn. He says, however, that as soon as public affairs assume their normal condition, he will try it again.

Clara Beaumont, the California manager, has secured the right to a number of new plays from several American authors and also two recent New York successes which she will play on the Pacific coast during the Spring and Summer season of 1889.

Harley Merry, the well-known scenic artist, has just finished painting five scenes for The Undercurrent, to be produced at Niblo's next Tuesday. Mr. Merry is now at work on the scenery for Bolossy Kiralfy's next spectacular production.

Jennie Yeamans, of the Natural Gas company, while dancing on the uneven stage of the Bush Street Theatre, San Francisco, a couple of weeks ago turned her foot in such a way as to sprain the ankle. This accident afterward prevented her from doing a certain piece of "business" in a scene with Mark Sullivan. Mr. Sullivan made a row about it, the management interfered, and Miss Yeamans, being physically unable to meet their combined wishes, suffered a fine of one week's salary. Such are the amenities of life in a farcical-absurdity troupe.

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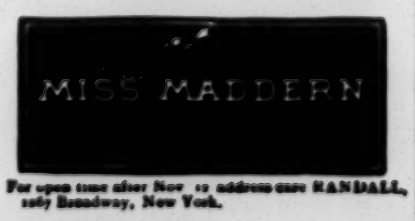

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